

# BETTER SPEAKING

A TEXTBOOK OF  
PUBLIC SPEAKING, DISCUSSION AND DEBATING

*By*

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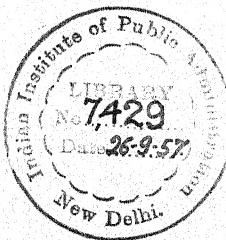
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## PREFACE

Speech is man's earliest and most important means of communication. Although it deserves exhaustive study and practice with the closest scientific analysis, the time for this study is usually limited; hence a good textbook on public speaking for college use should be based on sound scientific principles and at the same time should be as nearly as possible self-teaching.

The authors have reached for these objectives in this textbook. They have proceeded on the broad hypothesis that speaking ability is acquired by persistent practice and that back of this there must be an urge for utterance. The student must wish to be articulate and must be prepared to devote time and thought to the achievement of this aim. The book therefore attempts by stimulative suggestions and by research assignments to point the student to sources of interesting material in the fields of literature, history, science, art, current events, and personal experiences in line with normal tastes. There are exercises on vocabulary building and on the choice of synonyms distributed throughout the book together with exercises in speech mechanics that serve to remove obstructions to the even flow of the speaker's thought.

The chapters on voice are written on the broad assumption that the normal voice is basically adapted to the easy expression of the individual's thought, feeling, and personality. No attempt is made to digress into the technical phases of this subject; no radical voice changes are recommended; only those exercises and practices are employed that will facilitate the utilization of the normal voice quality.

Throughout the book the student is advised to face all speech situations realistically by being himself. This implies the free use of the normal voice polished and free of defects to express the individual's own views and personality, modestly and sincerely, but without regard to contrary opinion.

Since the great problem of most young speakers is stage fright and inexperience, the practical work of the course is designed to give the student as much as possible a feeling of freedom and as little as possible the feeling of being on trial. This end is sought by commencing with "Parliamentary Procedure." The practical work of conducting meetings, organizing groups, and making and debating motions starts the student talking on his feet without the embarrassment which ordinarily results from the initial effort of a formal speech. A feature of this approach is the fact that it gives at the outset a working knowledge of the important and ever useful elements of parliamentary practice.

The text is comprehensive. It endeavors to cover the whole field of speech experience, and the teacher is offered a quantity of selective material. The authors have used the book in preprint form for several years with their speech classes and have submitted its teachability to the laboratory of class use.

Acknowledgment is gratefully made to various individuals and publishing firms whose works have been quoted or cited. Due credit for such quotations and proper citations are made in footnotes or in the body of the text.

M. E. B.  
D. W. D.

Clemson, South Carolina  
January, 1941

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## CHAPTER I

### INTRODUCTION

#### PUBLIC SPEAKING AS AN ART

THE fact that public speaking is usually crude in its beginnings in no sense lessens its importance as one of the finer arts. In a sort of biographical summary, titled *Platform Experiences*, George W. Bain, noted Chautauqua lecturer around the turn of the last century, has the following to say about public speaking as an art:

Schriner, the great animal painter, painted a picture of a bony mule eating a tuft of hay. That picture sold in Petersburg, Russia, for fifteen thousand dollars, while the original mule sold for one dollar and thirty cents. If the painting of Schriner made in the price of that mule, a difference of fourteen thousand, nine hundred, ninety-eight dollars and seventy cents, why is not word painting worth something? . . .

Reason, rhetoric, pathos, poetry, diction, gesture, wit and humor, each has its place on the platform. While logic sounds the depths of thought, humor ripples its surface with laughing wavelets. While reason cultivates the cornfields of the mind, rhetoric beautifies the pleasure gardens.

. . . . .

The platform now is a picture gallery where is to be had all beauty in nature, from our own land to the land of the midnight sun. . . .

Its breadth takes in all creeds and kinds. While it greets with waving lilies Bishop Vincent, leader of the great Chautauqua movement, it cordially welcomes the priest, the Jew, the Chinaman, the Negro, republican, democrat, progressive, prohibitionist, socialist, and suffragist.

The platform has grown to be a great university, a musical festival, a zoological garden, an art institute, an agricultural college and a domestic science school.<sup>1</sup>

If Mr. Bain has painted an ambitious picture of the lecture platform, we realize that he is pointing to the possibilities of the speaking art rather than the probabilities for the average stud-

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<sup>1</sup> Reprinted by special permission of the Pentacostal Publishing Company of Louisville, Ky.

ent. For the latter, attainment will be measured by his aims, his general stock in trade for oral expression, and the persevering effort he may bring to the task. Achievement may be only mediocre or may reach the heights, accordingly as he possesses the necessary attributes and uses them. Certainly all may make improvement in speaking, and that is the main objective of courses in speech.

Preliminary to your efforts at learning to speak, look for the cardinal requirements. What are they and which of them do you possess to a greater or less degree? Have you personality? Have you purpose? Perhaps you do not know; no one knows until he weighs, gauges, and tries his own personal gifts for the task. If you are in earnest, you will do no less; certainly no less will make of you an effective speaker.

#### PERSONALITY, PURPOSE, AND PREPARATION

With the exception of voice the whole subject of public speaking may be summed up under three heads, personality, purpose, and preparation; but it can by no means be thus summarily dismissed. Each of these essentials of public speaking requires careful analysis and study. The same speech, for the same audience and occasion, will sound different when delivered by different persons. Every speech is the thought it contains and the purpose behind it, with all the augmentation of voice and speech technique the speaker can muster, plus his personality.

If this is so, it is easy enough to object, "What are you going to do about it? It is an established fact that personality is a product of heredity, and there is little that we can do to add a cubit to our stature in this respect."

Is it? Is not the fact that we have come so to regard it, in part at least, due to certain half-truths we have read and heard on the subject? Too frequently the whole subject of personality is summarily dismissed as something that you either have or do not have—something that you are born with or without and, consequently, die with or without. The truth is that none of us with mentality above that of a moron is totally without personal-

ity. It is a relative endowment and grows or lies dormant according to the individual's adjustments to, and utilization of, the stimuli suited to its development.

Psychologists tell us that the human brain has a hundredfold more capacity for thought than even the wisest or most learned men fully utilize. Is it not likely then that our emotional beings, our aptitudes and tastes, our likes and dislikes—our personalities—may have stretches of fallow ground that will bear fruit with plowing, seeding, and fertilization?

Putting it just a little differently, is there any good reason why we should not seek to know ourselves—and hence our personalities—and resort to those practices in speech and behavior that will strengthen them where they are weakest and bring into play their strong points for effective accomplishment? At least let us know ourselves well enough to seek to be ourselves—our best selves, that is—with respect to the whole problem of speech mastery. If we doubt our having personality worth bringing to bear, may we not be reassured by the fact that the world is awaiting the impact of our personality, such as it is, and must respond to it?

#### EFFECTIVE PURPOSE

Regarding both personality and purpose, John Cowper Powys says:

Genius, in the last analysis, is not so much the possession of unusual vision—some of the most powerful geniuses have a vision quite mediocre and blunt—as the possession of a certain demonic driving force, which pushes them on to be themselves, in all the fatal narrowness and obstinacy, it may be, of their personal temperament.<sup>1</sup>

William James makes an even stronger claim for the effectiveness of purpose:

In almost any subject your passion for the subject will save you. If you only care enough for a result, you will most certainly attain it. If you wish to be rich, you will be rich; if you wish to be learned, you will be learned; if you wish to be good, you will be good. Only you must,

<sup>1</sup> *Suspended Judgments*. Reprinted by special permission of the American Library Service.

then, *really* wish these things, and wish them with exclusiveness, and not wish at the same time a hundred other incompatible things just as strongly.<sup>2</sup>

Supporting Professor James' contention is Schopenhauer's belief that a man can achieve whatever he can conceive, and Bonaventura's (latter thirteenth century) that "man has power to do that which is within himself."

If the statements made by these men are even relatively true, those truths mean a great deal to you in your efforts to master speech. An effective purpose will remove mountains of difficulty.

It was some such "driving force" that saved the political career of Disraeli after the dismal failure of his first speech in the British Parliament. He had begun his speech in the rather sparkling satirical style of his writings and earlier political speeches. But his brilliant intellectual sallies carried with them no means of combating the heckling and hissing that arose from the opposition. He had to stop from time to time, whereupon the heckling increased. He made several attempts to start again only to be met with louder yells of derision. Finally he was forced to give up. Pale with anger, he drew himself to his full height, shook his fist at his tormentors, and shrieked: "But you will hear me! Some day I'll make you hear me!" Disraeli left the House of Parliament hurt in his pride, but with the will to force his ideas on that hostile body, and history bears abundant testimony that he did.

Instead of resolving to prepare so as never to fail again, some men simply resolve, "Never again." They will not allow themselves to be drawn into a situation fraught with such humiliation. Robert Quillen, noted paragrapher and columnist, has this to say about his failure at public speaking:

MAN LEARNED TO CHEER AN ORATOR LONG BEFORE HE HEARD OF "A"

This is addressed primarily to young people—and especially to those young people who tremble with dread as they wait for the awful moment

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<sup>2</sup> *Talks to Teachers on Psychology*, by William James (Henry Holt and Company), p. 137.

when they must stand up in the presence of their fellows and say: "Second the motion."

Within the last month I have been invited to address Rotary, Kiwanis and Lion clubs in three different States. Some time ago I was asked to address a national gathering of newspaper editors. The only other speaker invited was Mr. Hoover. He accepted and I didn't. I never accept.

My stark fear of perpendicular speaking had its inception in school days when, once a month, I religiously played hooky to escape the Friday afternoon ordeal of "speaking a piece." In the course, like other habits, it proved expensive.

I mention these matters only to show that I am qualified to speak as a horrible example.

Inability to speak and speak well costs me money. If I could stand before editors and other important citizens and make the welkin ring with silver words of wit and wisdom, the resulting publicity and admiration would create a broader market for my wares and fatten my bank account.

Man learned to understand spoken words and depend upon them for instruction and guidance long before writing was invented. In the race for public attention, the speaker had a million-year start. And the racial heritage of fondness for oratory makes spoken words infinitely more impressive than written ones.

The scholar may prefer ideas mixed with ink in a form permanent and dependable. He requires an exactitude seldom if ever attained by extemporaneous speech. But the mythical "man in the street"—the ordinary, mill-run, warmly-human man—is much more moved by oratory.

The same words that meet with no more than mild approval when they appear in print can lift men out of their seats and cause total strangers to embrace in ecstasy when they are roared from the larynx of a gifted rabble-rouser.

In America, as in no other land, the man who makes a better mouse trap or a cheaper car is supposed to be qualified to advise his fellow men in all matters from birth control to foreign policies, and frequently is invited to do so—orally.

If he does it well, his future is assured. If he declines to try, he denies himself the easiest and best way to make friends in the world that buys his product.

Learn to speak in public. Get the habit while you are young. Take it from one who knows, you'll be sorry if you don't.<sup>1</sup>

Mr. Quillen's experience is not unique. As already observed,

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<sup>1</sup> Reprinted by special permission of Robert Quillen.

many persons with the stuff in them to make excellent speakers are stopped in their tracks by failure in their first efforts to speak in public. It is only human to recoil from a painful experience. Even so, no lasting harm is done if the person thus affected wants badly enough to speak to risk the same painful experience over and over again. Since few court such experiences, the timid speaker who wishes to overcome his timidity *must* acquire the *driving power* of a *purpose*.

**What Is a Worthy Purpose?**—The first step toward the attainment of a purpose is to determine just what is a worthy purpose. Must a man be weighed down with the world's ills before he can have a sufficient urge to speak? By no means! Any end that is a worthy one may give rise to a worthy purpose. In the last lines of *The Sketch Book* Washington Irving says that he has intended to impart no serious or weighty thought, but if he has "smoothed one wrinkle from the brow of care" he has not written entirely in vain. So it is in speaking: the purpose may be to enlighten, to influence to action on serious or more or less trivial matters, or merely to entertain. With respect to a given audience, the speaker's purpose should be to give them what they most need, and give it in such a way that it will seem to them the thing they most desire.

**Audience and Occasion Determine Purpose.**—Of course the audience and the occasion have a very definite bearing not only on the purpose but also on the type of speech to be delivered. Good morals as well as good taste dictate deference to the likes and dislikes of the audience. The fact that some very eminent men seem at times to ignore the wishes of the audience in the interest of what they feel to be their most crying need is, for the present, aside from the mark. The greater number of students who come up for public speaking have few deep-seated convictions as to the needs of an audience; hence the best training for them is in learning to weigh and gauge an audience's tastes and cultural level and in shaping their talks accordingly.

**The Speaker Must Have a Message.**—Whatever a speaker's purpose, he must have a message to deliver if he is to lay hold on

the sympathetic attention of his audience. "Rapt Isaiah's wild seraphic fire," though lit by "a coal from off the altar," would have flickered and died but for the "Thus sayeth the Lord" that was being constantly dinned upon the ear of his inner consciousness. The rapture of Shelley's poetry arose mainly from his consciousness of a message to mankind—a mistaken conception, possibly, of both the cause of human suffering and the balm of human love for healing—but a message nevertheless that he sought to wing with the west wind and gladden with the skylark's song. Your urge to speak need not drive you to the poetic flights of either Isaiah or Shelley, but it should make you want to speak to others about something of which your mind and heart are full. To bring about this state of things you simply have to fill your mind and heart at the cost, if need be, of much reading and research as well as observation and thinking.

**Purpose Grows Out of Study.**—You object that you have no heartfelt convictions on any particular subject, and hence can feel no great urge to speak. In the speech class, at least, you should study such subjects as are assigned you, or better, as you may be permitted to select, and study your audience—the instructor and your classmates—with a view to interesting them in such information as you may gather. As you study, you will find convictions and purposes shaping themselves in your mind with reference to both subject and audience. For the greater spur to interest, however, you must look to a wider field of preparation than that which limits the classroom. Indeed, there must be other motives than the mere desire to learn to speak. The greatest interest arises from absorption in the subject itself. You must become so interested in at least one subject that you will want to learn all there is to know about it, and as you approach this maximum you will want to tell others about it. Much curiosity attaches to the unknown and untried, but the only thing you can make interesting to others is that which you know thoroughly.

**The Best Preparation Is Based upon Curiosity.**—Only the curious will make inquiry. Only those who want to know will ask questions—of friends, acquaintances, musty bookshelves, and the

highways and byways of life and nature. Become a human question mark—not an obtrusive or offensive one, but a question mark nevertheless. Point your inquiring eyes, nose, ears, and finger-tips at the physically unknown and explore it relentlessly. Focus your mental faculties on logical relations of eternal cause and effect. Busy yourself with these preoccupations as you move through life, and you will come up at some time with a store of information with which you may interest others.

While satisfying your curiosity about life, take notes of the most interesting ideas found. File them for future use in speech-making, conversation, or writing. They are sure to become useful. Of course, you may be ever so curious about life and still be a very poor speaker. There are the details of voice, diction, phraseology, and platform presence that must be looked to. All enter into the important work of preparation; but without the conviction that comes from satisfying a rather divine curiosity the refinements of voice and manner become as "sounding brass and tinkling cymbal." Be curious, inquire, and learn; then you will have something interesting to tell others.

#### TOPICS FOR TWO-MINUTE TALKS

##### *Personal Experiences*

A close shave	Hitch-hiking with a drunken driver
When the boat capsized	Chased by a bull
My most thrilling experience	Setting the woods afire
My most embarrassing experience	A Hallowe'en prank
My proudest moment	Breaking my pony
Caught in a dust storm	My first gun
Caught in the ebb tide	

##### *Outing Experiences*

A camping trip	Living in a trailer
In the wheatfields	Types in a trailer camp
Hitch-hiking to the West Coast	Headed West in a Model T
My first trip to Washington	Hoboing through the South
My first trip to New York	Hash-slinging in New York
Off shore in a motor boat	Abroad in a cattle boat
Fishing off the jetties	Abroad on a bicycle
Deep-sea fishing	

*Studies*

Why I have chosen my major course	Life in a drop of water
Why I am taking public speaking	Seed selection
My problem in public speaking	Plant breeding
My most difficult study	Stock judging
My most interesting study	Air conditioning
My favorite book	Weatherproofing
My favorite author	Fireproofing
	Television

*Hobbies*

Building ship models	Collecting books
Building a radio receiving set	Collecting old china
Collecting coins	Collecting stamps

## A WORD WITH THE INSTRUCTOR

**Stimulate the Listless Student.**—There are, in every class in public speaking, those students who are taking the course only because it carries a certain number of credits necessary for graduation. Other students have chosen the subject because they have been given to understand that it is comparatively easy. Convincing them to the contrary is, of course, the business of the instructor. How this may be done is a question that has caused instructors in public speaking many a sleepless night.

Any satisfactory solution of the problem of listlessness involves awakening in the student a wider and deeper interest in life. The more commonplace the phase of life to which his attention is directed, perhaps the better. If the indifferent student can be shown that there are interesting things all about him, even in the earth under his feet, he will have taken an important step toward acquiring interest and information that will give him an urge to speak. For this purpose few books or essays are better suited than Thomas H. Huxley's "Address to the Miners of Cornwall" or L. H. Bailey's *The Realm of the Commonplace*. Mr. Huxley speaks to the miners in their own language of the very earth they are digging in. Mr. Bailey makes it a point to show that interest may be attached to the commonplace once we can be brought to scrutinize it closely enough. The tiny rootlets

exposed by the rain washing the earth under the elm trees in the back yard reveal the principles of both soil erosion and plant nutrition, which open a world of untold interest to the student of agriculture and mean the bread of life to all of us.

**Awaken a Desire for Self-expression.**—The problem of arousing an indifferent student to the importance of speech mastery is not greatly different from the problem of giving him an urge to write. It is the problem of creating a desire for self-expression, which depends primarily on the student's having something to express. Materials for this purpose may come from a student's experiences, his reading, his studies in his major course, and his observation and thinking.

**Put the Student to the Test.**—In order to test a student's ability to give oral expression to his own thoughts and feelings, it is a good plan, at the first class period, to select a subject from such a list as that on pages 8 and 9 of this chapter. On this subject, or on one agreed upon with his instructor, the student should be told to prepare a two- or three-minute talk for a later period. Having selected his subject, the student should be put as nearly as possible upon his own initiative to gather and prepare material for his speech. In case he is inexperienced or lacking in initiative, he may be stimulated to think on the subject by means of questions by the instructor to bring out important points and phases, care being taken to see that the student answer the questions for himself. The questions should be shaped to probe the student's latent interest in the subject with little regard to whether or not the points of interest or the viewpoint taken wholly meets with the instructor's approval. For instance, the fact that an instructor may disapprove of the whole idea of hitch-hiking in no way prevents a student from having interesting things to say about his experiences in that questionable pastime or cheap means of travel.

The period of preparation for the talks should cover the time taken in class through Chapter III, Parliamentary Procedure. This arrangement is desirable because the drill work in Chapter III gives practice in informal speaking to motions and on pro-

posed articles and sections of the constitution and by-laws. Thus the student begins speaking on his feet without a feeling of being under the critical eye of the instructor. With some successful experience in informal speaking he should be more at ease when he makes his first extemporaneous effort before the class.

The following quotation is from the discussion of a backward student set thinking on the problem of obtaining a purpose and desire to speak:

To increase your enthusiasm for the course enumerate the benefits you will obtain from it, discuss it with your friends, and in every way make it as hard to retreat as possible.

Whether the ideas expressed are original with the student or not, they certainly are based on sound psychology.

The next quotation is from a student who had never made a pass mark in the course. Set thinking on the subject of a speaker's tactful approach, he wrote the following sentence:

Before a speaker can lead an audience successfully, he must go with them a little way—agree with them until he gains their confidence—and then carry them gently.

This was the best sentence in the discussion, but the others were good enough to raise the grade on speech composition from D to C.

Several students when told to select subjects from the list on pages 8 and 9 chose hitch-hiking. Following are excerpts from their discussions:

Hitch-hiking is an art. . . . If you are out on the road hitch-hiking, and you have a very large bag, it is best to set it to one side until you get a ride. If you have a very small bag, good looking, new, and with a college sticker on it, then place it in front of you with the sticker toward the driver. If it is a hot day, do not stand in the sun, because the glare will cause you to frown. Always smile and put on a happy front when trying to thumb a ride. When it is raining, do not stand in the rain and get wet, because nobody wants to pick up a wet person.

Another student who chose to discuss hitch-hiking as a pastime told the following story:

Hitch-hiking is a very interesting pastime. At least it proved so in

one instance. My roommate left here one afternoon hoping to go to S—. He was picked up by a man driving an out-of-state car. Both the rider and the driver introduced themselves. The out-of-state man happened to be Charles B. Driscoll, the famous columnist. They found conversation very easy, and on getting out, the rider gave the driver a card with his name and address on it.

A few days later there was a piece in Driscoll's column about that ride. This article complimented the college and the boy. We thought that would be the last we should hear from that ride, but about a week later my roommate received a letter from a girl in Topeka, Kansas. She had seen the piece in the paper and wanted to know more about the college and the boy.

On the topic, Why I Am a Democrat, opinion was about evenly divided as shown by the two accompanying quotations:

[1] The obvious reason for my being a Democrat is that I am a native of the South. In my opinion this heritage will prove to be a disadvantage to me and millions of other Southerners who are born Democrats. We are denied the political privileges that are given to other sections of the country. This situation will remain unchanged so long as we vote as the "solid South."

[2] You ask me why I am a Democrat? Well, I am a Democrat, not because I believe in the principles of the Democratic Party, but because my father is a Democrat, my grandfather was a Democrat, and my great-grandfather was a Democrat.... So far as I know there are only two political parties in the United States and only one south of the District of Columbia. That does not leave much choice, does it? It is like holding out one apple and saying, "Take your pick"; but my grandfather told me that the Democratic Party was the *only* apple for me, so I am a Democrat.

#### SUGGESTIONS FOR PRACTICE

It has been the purpose of the authors to prepare this text, *Better Speaking*, with sufficient clarity to enable the student to grasp the theory with a minimum of classroom discussion. Real speaking ability comes from practice. A man may know all the theory on the subject and still be a very poor speaker. Just as a suggestion to the instructor, the authors advise apportionment of time for theory and practice on a basis of approximately one to three, or one hour of theory to three of practice.

The following objectives for each student's practice are listed for the convenience of the instructor:

1. Full participation in every phase of "Parliamentary Procedure"
2. Exercises for "Voice and the Open Throat"
3. Exercises in the sounding of consonants—"Voice Utilization—Articulation"
4. A two-minute extemporaneous talk
5. A one-minute impromptu talk
6. Speeches of welcome, introduction, award, and response
7. Memorization and delivery of a selection requiring variety of posture, movement, and gesture
8. Exercises in reading:
  - a. At least one exercise in "Common Reading" (see chapter VII)
  - b. Research assignment for "Interpretative Reading" (see Chapter VII)
  - c. At least one exercise in "Interpretative Reading" (see Chapter VII)
9. Preparation and delivery of a full-length speech—five to ten minutes, depending on schedule-time limitations
10. Exercises in phrasing, pausing, and variations in pitch and force
11. Exercises in catching and holding the audience's attention (see chapters on "Awakening Audience Response" and "Meeting Audience Response")
12. Exercises in motivating audience beliefs and actions
13. Full exercises on every phase of debating
  - a. The phrasing of the proposition
  - b. Analysis of the question
  - c. Brief of the affirmative or negative sides
  - d. Research for data
  - e. The complete debate
14. Participation in a conversation on some subject in literature, history, art, science, current events, sports, or everyday life

15. A three-minute talk over the dummy broadcasting system  
(if feasible, hold out to the best speakers opportunity for  
actual broadcasting)
16. Participation in each type of "Group Discussion" (If  
possible, each student should have practice in presiding  
over each type of group. In the "Sales Talk" each student  
should participate at least one time as the salesman.)

## CHAPTER II

### THE CAUSE AND CURE OF STAGE FRIGHT

Too often writers on public speaking approach the subject of stage fright as if it were a necessary evil. Indeed, the frequency of its appearance in young speakers and its persistence with many of maturer years lend much color to that view. In the face of these facts it may be more courageous than discreet to say that stage fright is neither necessary nor necessarily evil. A little analysis, however, will produce much evidence in support of that view.

Perhaps we can best begin our analysis by asking ourselves the question, What is stage fright? The answer is fear. With the exception of the merely garrulous person, who speaks to hear the sound of his own voice, and a few others habitually self-possessed, the majority of young speakers are affected by some sort of fear whenever they have to speak in public. In most cases the fear arises from doubt of one's ability to meet a new situation. In a smaller number of cases fear amounts to unreasoning panic arising from physical or psychological weaknesses. The former type of fear is wholesome. It causes the speaker to make special efforts to avoid failure and to achieve success. The latter type needs all the care of wise direction, instruction, and coaching to remove the cause of panic. Far oftener than otherwise, these causes of fear may be removed. Some persons, without ever fully conquering fear, have by sheer force of will acquired the ability to speak acceptably. Theirs is a case of the mastery of mind and will over rebellious body and nerves. The timid student who wishes to gain this control will need to know something of the physical causes of his agitation and lack of control before an audience.

#### THE PHYSICAL CAUSES OF FRIGHT

The physical causes of fright lie in the general nervous system. The nervous system is variously divided into: (1) the

somatic and (2) the sympathetic system (Lickley); or (1) the central and (2) the autonomic system (Langley). For convenience in this discussion we shall use a simpler classification; that is, (1) the external or master system and (2) the internal system. The nerves of the master system, seated in the brain and spinal cord, extend primarily to the outward functioning parts of the body. Those of the internal system normally control the organs of respiration, circulation, and digestion. Besides its control of the external and voluntary functioning of the body, the master system has lines of inter-system nerves connecting with the internal system over which at times it exerts sharp control. The internal system is the workaday custodian of inner bodily functioning. In repose and in normal activity of body and mind the digestive, stimulative, and eliminative organs and glands function more or less automatically under control of the internal system.

Except in cases of local irritation or stimulation from the external system, the counterpoise of the cranial and sacral nerves against the abdominal and thoracic parts of the system keeps the internal system in a state of equilibrium. In the functioning of the normal, healthy human body this balance is rarely disturbed to the point of uncomfortable reaction. Indeed, in a few individuals of the calm, emotionless type almost no external excitement seems to upset the balance. Such persons may be cool, calm, and thoughtful in the most dangerous situations or they may be merely phlegmatic and heavily indifferent. Needless to say, they represent a comparatively small percentage of the human race. Most of us are much more easily bowled over. Some topple before one sort of fear or excitement, some before another; much depends upon the individual's pet phobia or abhorrence. It is noteworthy also that those rare individuals who seem unmoved by physical danger often are the most arrant cowards before an audience. The reaction may result from thought habits inherited from more or less remote ancestry or from habit patterns of one's own making.

Whatever the source of fear, there can be little in the nature

of panic so long as the internal system has full sway and control. The stimuli for unusual nervous activity come from the external or master system. The control of the master system may be compared to that of a driver holding slack reins over his patient, jogging horse. So long as Dobbin jogs along toward a proper destination, the reins lie idle and the driver appears to doze. But let any new or unusual situation arise, and the driver comes to with a start. Firmer grasp of the reins and a calming word may mean reassurance against a fluttering piece of paper in a wayside hedge. A cluck and a slap with the lines may mean "Hurry home before it rains," or what not. So the master system takes control in emergencies. It has done so since the days of jungle man. Keen senses of sight, smell, and hearing warned him of danger. While alert organs were feeling out air and light and shadow for lurking danger, the master nerves were stimulating the internal system to pump adrenalin into the blood. Like a shot in the arm the adrenalin slowed up all digestive activity, stimulated heart, lungs, and muscles, and generally cleared the system for action. With this stimulation the jungle man could swing his axe as hard again, could leap aside, backward, or forward twice as nimbly and almost twice as far as normally.

Most great athletes of today are survivals of the jungle type in the functioning of their adrenal glands. They have excellent physical machines for bodies that can take a supercharge from the adrenal glands under the drive of the powerfully stimulative master nerves. Thus driven they sometimes perform feats of strength far beyond their normal physical powers. It is the same stimulative power that makes men fight on when there seems little left in them except the will to fight. It enables a Sea-Biscuit or a Man-of-War, after the heart-breaking pace of eight furlongs, to muster the spurt for the winning stretch. If the physical system in horse or man is strong enough to take on the added burden, little harm seems to result; but people with oversensitive nerves may receive a shock from overstimulation that will momentarily overexcite the heart or all but stop it from beating. Thus people with weak hearts, because of sudden great physical

exertion, or even the shock of nightmare, may die of heart failure.

Evidently, then, the adrenal glands may do surprising things to you under conditions of intense excitement. That is just what they may do to you when from the platform you face your first audience—or your second and third, for that matter. You may feel your muscles gripped as in a vise. Your heart may pound like a trip-hammer or may almost stop. Your larynx may seem paralyzed. All depends on how you, individually, react under the stimulation of excitement. Instead of becoming rigid, you may become limp and vapid. Sweat may ooze from every pore, or you may feel pin pricks all over your body. But just remember, however you may be affected, the cause is too much stimulation of the adrenal glands. Also remember that, though you probably cannot prevent the momentary reaction, *there is something that you can do about it*. It is *your* nervous system, *your* glands, and *your* muscles that are misbehaving, and it is *your* obligation to seek their mastery. If your hands are clinched until your nails cut into your palms, and your knees knock together, follow the example of the Negro corporal as he was going "over the top" in the Argonne. Feeling all abristle with gooseflesh, he sang out: "Go on, colored epidermic, 'n' raise yo' gooseflesh; 'cause eff'n you goes wha'ever me'n dat sergeant's gwine take us today, you'll prob'lly be weah'en' feathuhhs anyhow."

That is the spirit. If you can assume the frightened corporal's attitude toward your panicky muscles and members, your mastery of them is ultimately assured.

"But," you say, "I have no such ability to exercise my will when I am surprised or frightened."

Probably not, but you can develop that power by exercising it, or by trying over and over again to exercise it, in the meantime calling to your aid every practical device you can muster to that end. This you may do by learning the external causes of your fright and striving to remove them one by one.

#### THE EXTERNAL CAUSES OF STAGE FRIGHT

**Look to Your Personal Appearance.**—Although some very able speakers seem little affected by their personal appearance, the

far greater number are more or less conscious of face, figure, clothes, carriage, and a number of less important details of stage or platform presence. Although the primary cause of your fright is the new situation in which you find yourself, it is your stock equipment to meet that situation that concerns you most. Few things will give you more reassurance than the feeling of being adequately dressed. To that end clothes of quietly modish pattern, color, and tailoring are best. Even if you like "loud" clothes yourself, remember that a refined audience will like the quieter sort, and it is the audience that you wish to please.

**It Is As Important to Feel Right As to Look Right.**—Be clothes-conscious six days out of seven if you would be comfortably unconscious in your Sunday best. Have your clothes tailored to your figure and personality. Keep them that way by regular cleaning and pressing; then forget about them. If you are tall and angular and have large hands and feet, your tailor should know how to make the sleeves and the trouser legs long and full enough to disguise the size and ungainliness of these bodily members. The difference in cost will be more than offset by the satisfaction of better appearance. If, however, you cannot afford tailor-made clothes, or no good tailor is available, there are many standard custom-made clothes from which you may select to suit yourself. Some men and women do make excellent selections.

Properly clad, you will not, like the gawky youth with "store clothes" two sizes too small, be constantly trying to conceal your hands and feet, and hence draping your hands across your breast like large palm-leaf fans or holding your feet in cramped positions which cry aloud to the audience, "Look! See how big and ugly we are!"

Perhaps it is your face that troubles you. It is too flat, or too round, or dished, or long. Your features are irregular; nose or ears oversized or undersized; mouth tight and grim or lips loose and flabby; a Hapsburgian chin or no chin at all. However it be, remember, others have "got by" with features just as irregular. Mirabeau was hideous to the point of fascination;

and many others have won fame in spite of ears, noses, and mouths out of proportion. That being the case, you can become a successful speaker despite the features you may have.

A great artist has said that there is something beautiful in every human countenance. It is sometimes hard to see; but if the statement is true, then there is something beautiful in your countenance. How to find it? Your mirror and the testimony of your friends fail to reveal the secret. Where and how shall you look for it? How reveal it when it is found? In the first place, the statement must be taken with a pinch of salt. What beauty exists in some countenances is certainly deeply submerged. If that is your case, you must probe the depths of your inner personality to find it. It may lie in your heart as a warm, generous impulse, as mere loyalty for the right or hate of the wrong. Whatever it may be, when brought to the surface, it may impart a glow of fiery indignation or the warmth of sweetness and light to the homeliest countenance.

**Exploit Your Personality.**—Since there is no rule-of-thumb method whereby you may draw upon your inner resources of beauty, you must find a way. There is no surer way, in speaking as in living, than by being yourself—your best self as God gives you to know yourself. Inner beauty is not for display. You cannot spread it on like cosmetics. It dwells within the inner sanctuary of your heart and comes to the corners of your lips, to your eyes, and to your rapt countenance when you feel deeply and earnestly the import of your message.

But you say, "I can take my face at its face value; it is my movements and gestures that give me trouble." You may console yourself with the realization that the movements and gestures of most inexperienced speakers are awkward. Even those speakers who seem most easy in bearing and graceful in movement were probably awkward at first. Their ease and grace have come with much effort and practice. What they have done, you can do, only you must want to move gracefully and be willing to practice without ceasing till you succeed. (Turn to the chapter

on "Posture, Movement, and Gesture" and read the suggestions there for acquiring ease and grace of movement.)

In your study and practice for ease and grace of movement, do not overlook graceful carriage in walking and proper control of the body in sitting down. Down South it is interesting to watch the Negro women walking up from the spring with pails of water balanced on their heads. Every movement, every step is rhythmical. It has to be or the water would splash over. Like a full-rigged ship warping down to anchor, the colored woman comes sweeping into the haven of her palinged yard. There is co-ordinated movement with unconscious ease and grace.

Try the feat for yourself, with a book or any flat object that is easily balanced. You may have to go back to the African jungle to achieve the feat with a pail of water; certainly you would not be able to do it with a watermelon, which the Negro woman balances and carries quite as gracefully as she does the pail of water.

Before trying even the book, go out into the sunshine and relax. Breathe deeply, evenly, and rhythmically. Adapt your whole body to the genial warmth, lay the book on your head, and then walk with an easy swinging abandon. Several hours of practice should improve your walk and carriage.

Learn to sit down without dropping or slumping into a chair. When seated, don't lounge or loll, but keep an alert, upright bearing, assuring yourself meantime that you are comfortable whether you feel so or not. These exercises prevent preoccupation with foreboding fears. They give you the consciousness of doing something about your ungraceful carriage instead of merely deplored it.

**Know Your Subject.**—After looking to every possible device for improving your platform presence, you have still another set of fears to conquer. These are your mental misgivings as to your message and its reception by the audience. You ask yourself, as you come on the platform, "What will all those people out there think of what I am going to say—if I am able to say anything? Have I a message worth delivering? Have I put all I have into

making it worth delivering?" There! You have hit the keynote of your problem. At the very beginning of the preparation of your speech you should have asked yourself all these questions and more: "What sort of speech will my audience like? What subject will interest all of them? What point of view should I take for greatest appeal to the maximum number? What sort of illustrative material will both clarify my subject and please my audience?"

If the speech is prepared with these questions in mind, you can't go far wrong, provided you have gone far enough in the way of study and preparation. There is no greater cause of stage fright for experienced and inexperienced speakers alike than lack of preparation. If you gamble on "getting by" with an audience, the chances are ten to one that when you come on the platform and look out over your audience, you will see at least one or two persons who know more about the subject than you do. When this happens, you are lost in shame and humiliation and justly should be. If you have made an honest-to-goodness effort to prepare, have exhausted all available sources of information on your subject, you feel confident. You have done your best, and the angels can do no more. Then, no matter what sage may be sitting before you, you can deliver yourself of your honest thoughts, earnestly and industriously arrived at, with apologies to none.

The fact of having done your best, however, is no excuse for appearing before an audience to speak on a subject you do not understand, one that you know little or nothing about and are able to learn little more about. When asked to speak on such a subject, your only safe alternative is to decline the invitation. If your audience insists on your speaking, do as John Ruskin did when invited to speak at the dedication of the Bristol Corn Exchange. Explain why you cannot speak on the subject assigned; then give the audience the best you have on an allied subject.

**Fight Stage Fright Positively.**—Spinoza, in his *Ethica*, propounded the doctrine that "if one may shun an evil because it is an evil, he also may shun an evil because there is a good that

may replace it." The old philosopher's abstraction is just another way of saying that the best way to eradicate weeds is to plant a crop to take the place of the weeds. Then come to regard all your stage fears as weeds and set yourself to thinking of a wholesome crop of ideas and activities to take their place. Forgetting your fears, or regarding them as mere weeds, cultivate interesting thoughts; form convictions supported by proofs that appeal to your sense of what is right and true. Consider how fine a thing it would be to get others to think in the same way. Then get busy shaping your thoughts as you would sharpen plows to uproot the weeds in the mental gardens of others as well as in your own. With mind and heart intent on making the audience see a situation as you see it, and with that mastery of the subject that will enable you to support your contentions soundly, you will find little room in your mind or nervous system for stage fright.

**Generate Intellectual Self-respect.**—Some people never attain intellectual self-respect because they never learn to trust themselves—are not willing to face realities with accompanying responsibilities. This attitude may result from an introverted nature which looks constantly within and sees mainly inner weaknesses, or it may result from an oversensitive response to ridicule in childhood. However it may have resulted, we must school and drill ourselves to look and think objectively, to see what is going on outside of us, rather than always look inside, and to apply to the passing show our own critical estimate. "But," you say, "I can't always feel sure that I am right." Well, neither can anyone else who has modesty or sense of proportion; but those who often express sound opinions are those who, despite their misgivings, have from time to time made the effort to find the truth. This you may do as well as the next. Begin with your eyes, nose, and ears. Unless they are defective, you have the same right and obligation to trust your senses as others. Why should it be different with your mental concepts, your observation of cause and effect, your deductions? The thought processes you use are identical with those used by the best thinkers. The main differ-

ence is that they are more experienced and thoroughgoing. In seeking their proofs they examine innumerable cases and test each for possible fallacy before drawing conclusions. If you are industrious and persistent in your researches, you can do the same thing with equal accuracy, provided you have a passion for the truth. Be hard with yourself; force the issue in facing realities.

**Express Such Opinions As You Have.**—Not only is it necessary that you have beliefs, opinions, and convictions, but it is imperative that you express them if they are to do you or anyone else any good. Otherwise they will stagnate in your mind and, having never taken the full form of utterance, will become vague and confused. Frank expression of your opinions goes a long way toward generating intellectual self-respect, which in turn helps banish stage fright.

**Welcome Every Opportunity to Speak.**—Go prepared to speak at every gathering where there is the remotest chance of your being called on. If a group is assembled to discuss some salient problem, it welcomes not only words of wisdom spoken by the invited speaker but all enlightening suggestions contributed to the general discussion. If you are conscious of timidity in speaking out on such occasions, make it a point to have something constructive to say when the occasion arises. Your doing so, whether it meets with spoken approval or not, will give you a feeling of a successful experience. The more such experiences you have, the less will be your reluctance to speak and the less your fear of failure.

**Know Your Speech.**—You must not only know your speech but you must know you know it. This does not mean that you have thought a little on the subject and formulated notes for a few extemporaneous remarks. It means that you must have studied your subject, written an outline, adjusted and readjusted your ideas, and then prepared the whole draft of your speech. By this time the whole thought will have taken definite form in your mind. Next, whether speaking from notes or from outline, have

the outline or notes so fixed in your mind that you can recall them as a whole or in part, backward or forward. When you know your speech to that extent, perhaps the greatest cause of stage fright has been banished.

**Act Unafraid.**—If, in spite of looking to all the precautions mentioned, you still feel conscious of nervous agitation when you are called on to speak, remember that from time immemorial “jittery” nerves have affected some of the greatest orators, actors, and singers. Many great actors have testified that their cleverest bits of acting were utilized to keep the audience from realizing that they were frightened almost out of their wits. Under all circumstances, then, even when all a dither of nerves and fear, act as if you were unafraid.

On this point William James, in his *Talks to Teachers*, has this to say:

Thus the sovereign voluntary path to cheerfulness, if our spontaneous cheerfulness be lost, is to sit up cheerfully, to look around cheerfully, and to act and speak as if cheerfulness were already there. If such conduct does not make you soon feel cheerful, nothing else on that occasion can. So to feel brave, act as if you were brave, use all your will to that end, and a courage fit will very likely replace the fit of fear. . . . To wrestle with a bad feeling only pins our attention on it, and keeps it still fastened in the mind: whereas, if we act as from some better feeling, the old bad feeling soon folds its tent like an Arab, and silently steals away.<sup>1</sup>

Whatever, then, the state of your nerves, act as if you were not afraid. In nine cases out of ten you will ultimately find yourself unafraid. If you are the tenth man, but can still act the part, do so with the assurance that you may speak acceptably, without the audience’s suspecting your inner agitation.

**Let Yourself Go.**—No one ever learned to swim, or skate, or ride a bicycle until he could make up his mind, “Here goes!” You probably remember how you pretended to your companions that you were swimming while you held your toe on the bottom; and

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<sup>1</sup> William James, *Talks to Teachers on Psychology* (Henry Holt and Company), pp. 201-202.

what a fraud it made you feel! But when you finally let go and actually swam for a foot or two, what a glorious feeling! You were of the initiated. You had conquered an element. Your sensations were the same in kind as those of the aviator who for the first time steps over the side of the cockpit and lets go, trusting to his parachute. It was so to less degree when you first stopped leaning and manipulated the handlebars of your bicycle or stood up on your skates. Your movements were probably awkward at first, but gradually you gained mastery and poise. Letting yourself go may mean awkward movements and feelings in the initial effort on the platform, but the consciousness of having committed all for a "try" will relax your muscles, thaw your frozen thoughts, loosen your tongue, and banish your fears if anything will. *Let yourself go!* Get a purpose and stick to it until you win!

#### SPEECH MECHANICS

It is worse than useless to attempt the mastery of public speaking without a working knowledge of speech mechanics, or ordinary correctness. Unfortunately this is just what a large percentage of students are attempting to do. It is not enough to know the ordinary grammatical terms, or even to be able to analyze simple sentences; you must feel the syntactical relation of the ideas you utter. To prevent innumerable errors creeping into your speech, some review of the fundamentals of correct speech is essential.

#### GRAMMAR

The first consideration in the study of grammar or syntax is a realization of the fact that all of grammar is within the sentence. When we realize that the study of grammar is undertaken as an aid in studying and classifying the parts of the sentence, we lose sight of the assignment as a task and come to regard it as a means to an important end.

**Learn to Recognize Sentence Elements.**—The first essential is that we recognize all sentences as consisting of a noun subject and a predicate verb, with or without certain adjuncts or modi-

fiers. The elements which describe, qualify, or limit the subject are adjective elements, and those that modify or limit the verb are adverbial. The other important agents in sentence building are the connectives—prepositions and conjunctions. Usage determines whether or not the sentence elements fall into one or another of the basic groups above-mentioned. The best means of determining these classifications is by noting their use in sentences.

#### CASE OF PRONOUNS

Beginning with the noun subject, we find our first concern with case. This means primarily the case of pronouns, since they have inflected forms for the three cases, nominative, possessive, and objective.

#### WORDS OFTEN CONFUSED BECAUSE OF RESEMBLANCE IN SOUND OR SENSE

Insert the correct word orally or in writing.

##### *Accept, except.*

1. In accusing the men of treachery I \_\_\_\_\_ three.
2. I am pleased to \_\_\_\_\_ the invitation.

##### *Acceptance; acceptation.*

1. Mr. Fosdick made a speech of \_\_\_\_\_.
2. Culture in its ordinary \_\_\_\_\_ means refinement.

##### *Affect, effect.*

1. Can you \_\_\_\_\_ a saving in your expense account?
2. Telegraphic communication has been seriously \_\_\_\_\_ by the recent ice storm.

#### VOCABULARY BUILDING

Look up the meaning and pronunciation of the following words and use each word in an oral sentence. In your conversation during the period devoted to the following chapter use the words learned as often as possible. Note the use of the words as you run across them in your reading. If you will do this,

you will master most of them and thereby increase your ability to think as well as to express your thoughts.

abase	idiom	ramification
bestial	jocund	salient
capacious	levity	tacit
dastardly	malign	urbane
embellish	nebulous	vestige
factitious	obdurate	warranty
genealogy	palpable	Zouave
hauteur	quandary	

In the list below indicate the correct synonym by writing the number of the word in the space at the right.

The noise will *abate*. (1) increase (2) diminish (3) return (4) cease

\_\_\_\_\_

An *abridged* text. (1) enlarged (2) broadened (3) contracted (4) revised

\_\_\_\_\_

Did he *accost* you? (1) hail (2) question (3) advise (4) observe

\_\_\_\_\_

*Adjacent* to. (1) opposite (2) above (3) around (4) adjoining

\_\_\_\_\_

It *affects* our welfare. (1) accomplishes (2) influences (3) achieves (4) injures

\_\_\_\_\_

You *allure* me. (1) deceive (2) tempt (3) surprise (4) confuse

\_\_\_\_\_

*Appease* the man. (1) encourage (2) reward (3) pacify (4) repay

\_\_\_\_\_

*Ascribe* to. (1) charge (2) relate (3) impute (4) limit

\_\_\_\_\_

*Atone* for. (1) regret (2) repent (3) expiate (4) forgive

\_\_\_\_\_

#### GRAMMAR

The subject of the verb is in the nominative case.

1. I am older than *he, she, it* (is).
2. She is younger than *we* or *they* (are).
3. The man *who* (we thought) would help us failed to arrive in time.
4. Give the reward to *whoever* deserves it.
5. Choose *whoever* suits you.
6. *Who* did you say won?
7. They know it as well as *we* (know it).

The noun complement after the verb is in the nominative case.

1. It is *I*.
2. It must be *he*.
3. The offenders are *they* and *their followers*.
4. The only strangers were *she* and *her mother*.

The object of the verb is in the objective case.

1. The teacher caught Tom and *me* (not I or myself) throwing spitballs.
2. I hurt *myself*.
3. Tom shoved *me*.
4. *Whom* did you see?
5. Choose *whomever* you wish.
6. Choose *ye* this day *whom* *ye* will serve.

## CHAPTER III

### PARLIAMENTARY PROCEDURE

#### ORIGIN AND PURPOSE

PARLIAMENTARY procedure, like the common law, had its origin in usage so far back that the memory of man runneth not to the contrary. Perhaps the first semblance of it appeared when some hard-fisted, hairy-chested prehistoric individual made it known that his will in the folk assembly should be law. It is equally conceivable that at times a majority of weaker men may have combined their strength to establish some form of majority rule.

However, it may have had its beginnings, the principle of orderly procedure with one thing at a time and one person in control must have come first. The democratic means of setting up such control, of course, had to wait on the development of the general idea of democracy. In time democratic procedure became a fixed habit in all self-governing countries, and parliamentary procedure settled upon very much the same principles as we know them today. Our present concern is with proper procedure in mass meetings, special groups, and organized or permanent societies.

#### THE MASS MEETING

The mass meeting is a gathering of average citizens for the purpose of considering some question or of taking action regarding some matter of general interest. The mass meeting usually is a single convention, though there is no reason why it may not adjourn to reassemble for consideration of unfinished business.

#### THE CALL

The first step in providing for a mass meeting is the call. Some person or group of persons who feel that a meeting should be

held usually issues the call. The call is made by announcement in public, by notices posted in public places, or by notice through the columns of a paper. The call may take any convenient form, as suggested below:

(1) The patrons of the Lebanon School are hereby asked to assemble in the School Auditorium on Thursday evening, June 16, at eight o'clock. The purpose of the meeting will be to consider ways and means of improving the school building and grounds.

Trustees { J. M. Thomson  
                  { W. F. Brown  
                  { R. E. Jones

(2) All citizens of Mayfield are hereby asked to assemble at the Town Hall on Tuesday evening, October 18, at seven o'clock, for the purpose of deciding upon a plan for street paving.

Thos. F. Jenkins, Mayor

The important considerations about the call are the statement of the purpose, time, and place of the meeting. Of course, a call that is issued by a private citizen or group of citizens is likely to meet with more response if such citizens are men of some prominence in the community. However, the strongest and most urgent call for a meeting that this writer has observed was a call for a meeting of the patrons of a country school, signed by three patrons, two of them with the familiar "His X mark."

#### THE MEETING

Once the group has assembled, the person issuing the call or someone designated by him should take charge of the meeting, restate the purpose, and then call for nominations for chairman. No other officers are usually needed for a mass meeting. When elected, the chairman should take his seat and call for a motion regarding the question to be considered. Procedure should follow basic parliamentary principles, preferably without too much technicality. After business has been concluded, a motion to adjourn is in order.

**A FIRST MEETING FOR THE ORGANIZATION OF A PERMANENT SOCIETY**

The call for a first meeting for the organization of a permanent society is very much the same as for a mass meeting. The procedure of the meeting itself is the same except that a temporary secretary as well as a temporary chairman is chosen. A secretary is necessary in order that a record may be kept of all proceedings as a basis for procedure at subsequent meetings in perfecting the organization. Beyond the decision to organize and the choice of temporary officers, usually no action can be taken at a first meeting except the election or appointment of a committee to draft a constitution and by-laws. Of course, if the intended society is to be a branch of a state or national organization, the constitution and by-laws of the parent body may be adopted at the first meeting. Such meetings are usually conducted under the guidance of a steering committee from the parent organization.

The following basis for drafting a constitution and by-laws meets practically all requirements for a forensic or debating club.

**DRAFTING THE CONSTITUTION**

Very few constitutions are wholly original. Most of those extant are the result of reworking or adapting older instruments. There is little reason, however, why this should be so. A committee set to the task of drafting a constitution for almost any society may very safely follow the outline given below, which covers all important constitutional points.

**Preamble—The Purpose of the Organization<sup>1</sup>**

- |         |                          |
|---------|--------------------------|
| Article | I—The Name               |
| Article | II—Membership            |
| Article | III—Officers             |
| Article | IV—Committees (standing) |
| Article | V—Fees and Fines         |
| Article | VI—Meetings              |
| Article | VII—Rules of Order       |
| Article | VIII—Amendments          |

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<sup>1</sup> NOTE: Some constitutions place the purpose of the organization under Article I. There is no serious objection to this arrangement except that the preamble seems the most logical place for it.

The actual constitution, as based on this outline, should be a concise statement of the basic requirements under each head. All specific requirements for membership, election of officers, committees, etc., should come in the by-laws. The constitution should cover the ground broadly; the by-laws should supplement it with specific requirements.

Similarly, the by-laws may be drafted so as to make provision for details not covered in the constitution.

#### BY-LAWS

Article	I—Membership
Article	II—Fines and Penalties
Article	III—Meetings
Article	IV—Quorum
Article	V—Order of Business
Article	VI—Amendments

As many sections may be added to the by-laws as may be necessary to meet the needs of the organizing group. There are several authorities on rules of order, any one of which may be adopted at the discretion of the organizing group, among them *Cushing's Manual*, *Robert's Rules of Order*, and *Hall and Sturgis' Textbook on Parliamentary Law*. Any of these will give a sufficiently detailed exposition of the subject for the guidance of the organization.

The constitution and by-laws (p. 34) based upon the plan discussed on this and the preceding page may be used by the student as model for drafting a similar instrument for almost any type of organization.

It will be noted that this constitution omits certain details usually found in such instruments. The purpose of the omission is to secure elasticity by making the constitution meet only broad, basic requirements. The necessary details are provided in the by-laws.

In order that desired changes may be made with a minimum of formal action, the provisions in the by-laws are hedged about with less rigid stipulations for amendment than those in the

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constitution. The usual two-thirds majority is necessary to amend the by-laws, but only a one-week notice is required, and there is no stipulation as to quorum.

Thus amendments may be added to the by-laws from time to time as the need arises and, at the same time, the fundamental instrument, the constitution, may be left untouched.

## CONSTITUTION AND BY-LAWS FOR A SPEECH CLUB

### THE CONSTITUTION

#### PREAMBLE

The purpose of this Club shall be to train the members in public speaking, debating, and parliamentary procedure and to cultivate the finer social graces by bringing the members together in various cultural activities.

### ARTICLE I

#### *Name*

SECTION 1. The name of this Club shall be \_\_\_\_\_

### ARTICLE II

#### *Membership*

SECTION 1. The membership of this Club shall consist of the Charter Members and such members as shall be duly elected.

SECTION 2. Election of members shall be by a two-thirds majority vote after nomination by the Membership Committee as provided in the By-laws.

SECTION 3. Honorary membership may be extended to worthy persons in the community by nomination and election, as prescribed in the By-laws.

### ARTICLE III

#### *Officers*

SECTION 1. The officers of the Club shall consist of a Chairman, Vice Chairman, Secretary, Treasurer, Critic, and Parliamentarian.

SECTION 2. The initial election of officers shall be held at the first meeting after organization. Elections thereafter shall come at the regular meeting before the last of the unexpired term.

SECTION 3. Election of officers shall be by a simple majority vote.

SECTION 4. The duties of the Chairman shall be the usual duties of a presiding officer: he shall transact all business with efficiency, fairness, and dispatch; he shall appoint all committees not otherwise provided for; he shall call special meetings when the need arises; and he shall at all times exercise such leadership and control as to hold the Club to the objectives laid down in the preamble.

SECTION 5. The Vice Chairman shall assist the Chairman in the performance of his duties and preside over the Club in the Chairman's absence. In case of the Chairman's resignation, the Vice Chairman shall preside until such time as a Chairman may be duly elected.

SECTION 6. The Secretary shall keep an accurate account of the proceedings of the Club, shall report those proceedings at each regular convention of the Club, and shall conduct such correspondence as may be necessary in the performance of the duties of his office.

SECTION 7. The Treasurer shall collect all funds due the Club and shall make such disbursements as the Club may designate by direct vote or by order of the Executive Committee. At the end of his term of office he shall turn his books over to the Executive Committee for auditing.

SECTION 8. The Critic shall take such note of all literary and forensic proceedings as to be able to pass sound critical judgment on the merit of the exercises. It shall be his duty to render fairly such critical judgment when called on in the regular order of exercises.

SECTION 9. The Parliamentarian shall observe all parliamentary proceedings and deliver a critical estimate of them when duly called on to do so. It shall be the Parliamentarian's further duty to render such assistance to the Chairman as may be needed for deciding questions of Parliamentary Law. When authorized to do so, he shall render similar assistance to the members.

## ARTICLE IV

### *Committees*

SECTION 1. There shall be three standing committees: the Executive Committee, consisting of the officers of the Club acting ex officio; the Membership Committee, elected from the floor; and the Program Committee, appointed by each incoming Chairman.

SECTION 2. It shall be the duty of the Executive Committee to assist the Chairman in shaping the policies and transacting the business of the Club. In case of habitual remissness or refusal on the part of the Chairman to perform his official duty, the Committee may assume the prerogatives of his office as provided in the By-laws.

SECTION 3. The Membership Committee shall canvass proposed lists of candidates for membership, shall decide on candidates to be nominated,

as provided in the By-laws, and shall present their names to the Club to be voted on.

SECTION 4. The Program Committee shall plan all regular programs and shall have authority to assign all members to duty at stated intervals.

## ARTICLE V

### *Fees and Fines*

SECTION 1. The annual membership fee shall be \_\_\_\_\_.

SECTION 2. Such fines as may be adjudged proper by the Executive Committee, within the limitations laid down in the By-laws, may be assessed against any member for non-performance of duties assigned or for infringement of any of the rules of the Club.

SECTION 3. For failure to pay fees or fines or for prolonged periods of absence from the regular meetings of the Club, a member may be suspended or dismissed, as provided in the By-laws.

SECTION 4. A member who has been dropped from the rolls may be reinstated, as provided in the By-laws.

## ARTICLE VI

### *Meetings*

SECTION 1. The Club shall hold two regular meetings a month.

SECTION 2. Special meetings may be called by the Chairman at his discretion or by the Executive Committee, as provided for in the By-laws.

## ARTICLE VII

### *Rules of Order*

SECTION 1. The Club shall conduct all parliamentary procedure in accordance with \_\_\_\_\_ Manual or \_\_\_\_\_ Rules of Order.

## ARTICLE VIII

### *Amendment*

SECTION 1. Amendments to this Constitution may be made by a two-thirds majority vote of the active members present after a two weeks' notice; provided that, in case of less than a simple majority of active members being present at a meeting set for an amendment vote, the proposed measure shall lie on the table until the next regular convention of the Club.

## BY-LAWS

## ARTICLE I

*Membership*

SECTION 1. Election of members shall be held as often as the total number of members shall fall below thirty, provided there are names in the hands of the Membership Committee to be voted on for nomination.

SECTION 2. A unanimous vote of the Membership Committee shall be necessary for nomination; provided that any candidate given a two-thirds majority of the Committee vote shall be included in the next list of candidates to be voted on. Failure of nomination on a second ballot shall exclude the candidate from further consideration by the incumbent Committee.

SECTION 3. Honorary membership may be conferred upon nomination by the Committee and unanimous vote of a quorum of the Club.

## ARTICLE II

*Fines and Penalties*

SECTION 1. A fine of twenty-five cents shall be assessed against any member for failure to perform a duty assigned by the Program Committee; provided that the sum of the fines imposed at a single convention of the Club shall not exceed one dollar.

SECTION 2. For damage done to the property of the Club a member may be fined so much as the Executive Committee may deem sufficient for the damage done.

SECTION 3. For arrearages in fines and fees amounting to five dollars or more or for unexcused absence from four consecutive meetings a member shall be dropped from the Club roll. Reinstatement shall come only by nomination and election upon petition to the Membership Committee.

## ARTICLE III

*Meetings*

SECTION 1. Regular meetings of the Club shall be held on the second and fourth Tuesdays of each month.

SECTION 2. In case of the Chairman's failure or refusal to call a special meeting, the Executive Committee shall, upon petition of ten members, call such meeting.

## ARTICLE IV

*Quorum*

SECTION 1. A simple majority of the active members shall constitute a quorum for the transaction of all regular business.

## ARTICLE V

*Order of Business*

## SECTION 1. The usual routine:

- a. Call to order, reading and approval of minutes
- b. Unfinished business
- c. New business

## SECTION 2. Program:

- a. Readings
- b. Orations
- c. Declamations
- d. Debate

## SECTION 3. Decision of the judges.

## ARTICLE VI

*Amendment*

## SECTION 1. The By-laws may be amended by a two-thirds majority vote after a one-week notice.

## THE SECOND MEETING

At the second meeting the temporary chairman should call for the report of the committee on constitution and by-laws. The chairman of the committee usually makes the report. When he indicates his readiness to report, the temporary chairman should ask whether it is the will of the assembly to have the constitution and by-laws read and adopted as a whole or read and acted on article by article and section by section. The latter procedure is customary, since it gives opportunity for detailed consideration. After such consideration has been given, it is then in order to adopt the instrument as a whole.

After adoption of the constitution and by-laws, election of permanent officers should follow. The temporary chairman may preside over the election of all the permanent officers, or he may surrender the chair to the permanent chairman as soon as the latter is elected. The former procedure is more logical.

After all officers are elected and installed, adjournment is in order. The constitution and by-laws provide for all subsequent meetings.

## MOTIONS

The procedure for making a motion, seconding it, and putting it is so nearly universal that there is little necessity for detailed discussion. It is desirable, however, that the members know certain parliamentary rules affecting the motions that most frequently arise in the course of business; it is imperative that the chairman know them. The following condensed tabulation is sufficient for ordinary purposes. These rules apply as indicated by the numbers at the right of the motions listed. For a more comprehensive tabulation of the rules governing motions see pages 46 and 47 at the end of this chapter.

## TABULATION

1. Must obtain floor.
2. Requires second..
3. Debatable.
4. Amendable.
5. Requires two-thirds majority.
6. May be reconsidered.
7. May be tabled.

Except for the incidental and miscellaneous motions, those listed below come in reverse order of precedence; that is, each motion takes precedence over all motions listed above it and yields to all below.

## MOTIONS

The Main Motion (the question under consideration) . . . . .	1-2-3-4 — 6-7
Postpone Indefinitely . . . . .	1-2-3 — 6-7
Amend . . . . .	1-2-3-4 — 6-7
Commit or Refer . . . . .	1-2-3-4 — 6-7
Postpone to a Certain Time . . . . .	1-2-3-4-5c-6-7
Previous Question (close debate) . . . . .	1-2 — 5-6-7
Lay on the Table . . . . .	1-2 — 6c
Objection to Consideration . . . . .	— 5

## INCIDENTAL MOTIONS

No pre- cedence	Division of a Motion . . . . .	1-2 — 4 — 6
	Reading of Papers . . . . .	1-2 — 6
	Suspension of Rules . . . . .	1-2 — 5
	Withdrawal of Motion . . . . .	1-2

## MISCELLANEOUS MOTIONS

No pre-	{ Reconsider .....	2-3c —	7
cedence	{ Rescind or Expunge .....	1-2-3-4-5c-6	

## PRIVILEGED MOTIONS

Appeal from Ruling of Chair .....	2-3c —	6-7
Point of Order .....		— 6
Question of Privilege .....		
To Take a Recess .....	1-2	
To Adjourn .....	1-2	
To Fix Time or Place for Reconvening .....	1-2-3c-4	— 6

The letter (c) after the numerals above means *conditional*.

- 3c. The motion to *reconsider* is debatable only if the motion to be reconsidered is debatable.
- 3c. A motion to *fix time and place* is debatable if not offered as a privileged motion.
- 5c. *Postponement to a certain time* requires only a simple majority. Thus postponed the question becomes the *orders of the day* for the time specified. A second postponement, or postponement of the *orders of the day*, requires a two-thirds majority.
- 5c. A motion to *rescind* requires a two-thirds vote unless previous notice of the motion has been given.
- 6c. A motion to *lay on the table* may be reconsidered only if it fails to carry. If it carries, the question may be renewed by a motion to *take up from the table*.

Practice in the application of the rules here given is essential in all assemblies that wish to follow parliamentary procedure. Many present-day assemblies take certain short-cuts to eliminate parliamentary tangles. Where no important issue is at stake or no rights involved, such procedure is both satisfactory and expedient in that it saves time.

## ACTION BY CONSENT

Much routine work may be expedited by action on consent. A routine question is raised, and the chair rules, "Unless the chair hears some objection, the matter is so ruled."

## THE SUBSTITUTE MOTION

The substitute motion is an unparliamentary device for cutting the Gordian knot of multiplied or conflicting subsidiary motions. It usually takes the form, "I move to substitute such and such a motion for the question as it stands." A presiding officer who is a good parliamentarian can steer the assembly through most parliamentary snarls without resort to substitute motions; however, there is no serious objection to the use of such motions in routine procedure.

## THE PREVIOUS QUESTION

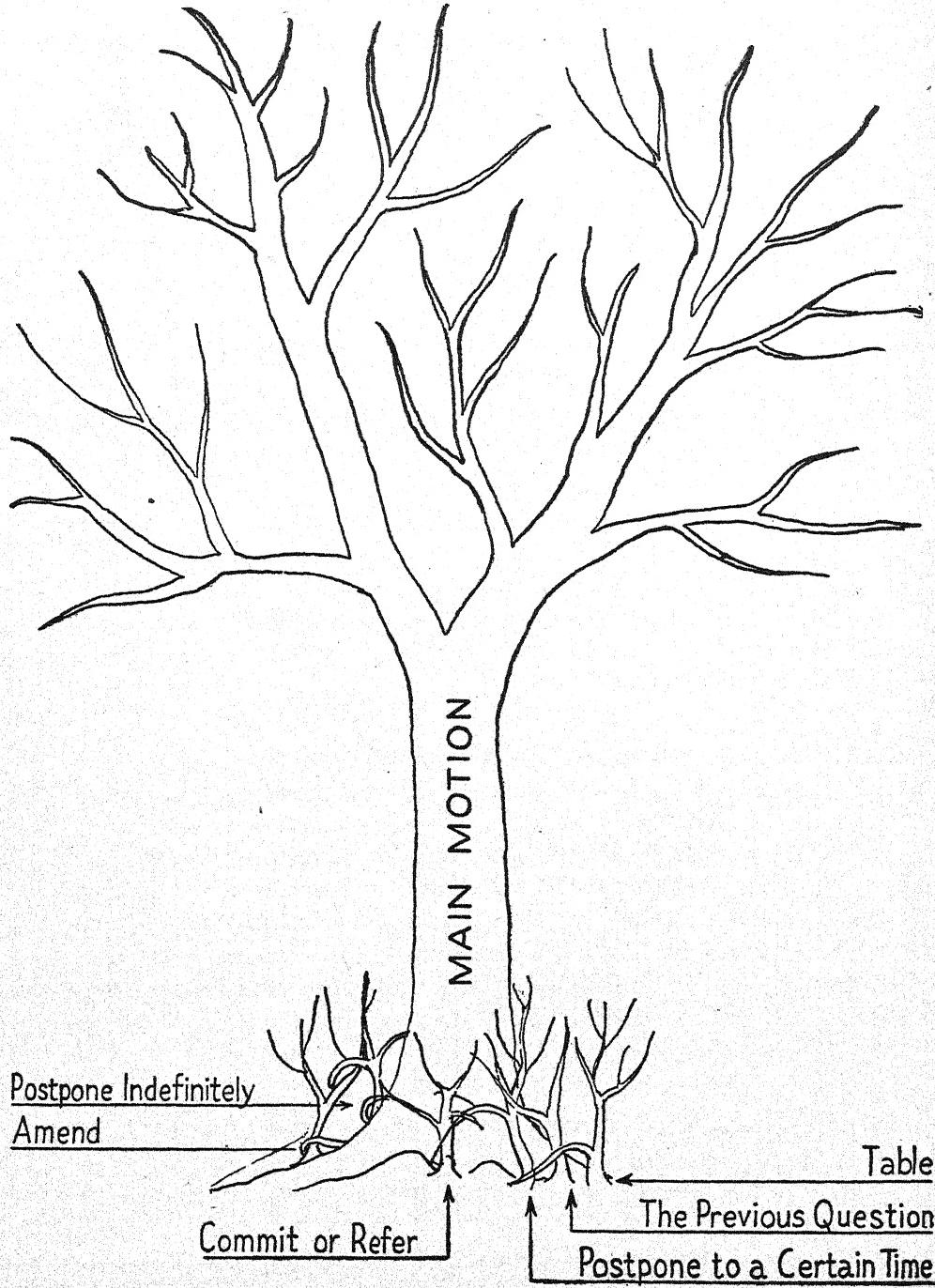
The majority of assemblies rarely invoke the *previous question* in its technical form. The course usually taken when debate no longer seems necessary or expedient is for some one to *call* for the *question* informally. This procedure is tantamount to serving notice that, if debate is not closed and the question put to vote, the person calling for the question will move the previous question. The national House of Representatives and state legislatures frequently invoke the previous question. National and state senates never do.

## CLOTURE OR LIMIT OF DEBATE

The motion to limit debate, though intended to accomplish the same general purpose as the *previous question*, is ordinarily a sort of *main motion* and hence requires only a simple majority. It is by this method that debate has been limited in the United States Senate on the rare occasions—approximately four in the history of the body—that cloture has been invoked. It is the tendency to allow unlimited debate in the state and federal senates that makes possible the filibuster.

## PRECEDENCE

The precedence of motions—mainly the right of way of the secondary or subsidiary motions over the main motion and over each other—is rather difficult for many students to grasp. In



case the tables given in this chapter are inadequate to give a clear understanding of the problem, the diagram (Figure 1) should prove helpful. The whole problem of precedence is thus graphically illustrated by a woodman's problem in felling a tree with six sprouts growing out of its roots. The tree represents the main motion and the sprouts the subsidiary motions. The woodman cannot get at the tree until he has cut the sprouts in the order in which they come.

*Words Often Confused Because of Resemblance in Sound or Sense*

Insert the correct word orally or in writing:

*Part, portion.*

1. A large \_\_\_\_\_ of the country is now under German rule.
2. The Prodigal Son said to his father, "Give me my \_\_\_\_\_ of the goods."

*Partly, partially.*

1. The wrecked vessel was only \_\_\_\_\_ submerged.
2. Jacob dealt \_\_\_\_\_ with his sons.

*Pitiable, pitiful.*

1. A \_\_\_\_\_ sight melts the heart of a \_\_\_\_\_ person.

*Practicable, practical.*

1. A \_\_\_\_\_ man will undertake only \_\_\_\_\_ tasks.

*Preceding, proceeding.*

1. He was seen on the \_\_\_\_\_ day \_\_\_\_\_ along a mountain pass.

VOCABULARY BUILDING

Look up the meaning and the pronunciation of the following words. Use each word orally as often as possible until you have mastered it.

amicable	discrepancy	plagiarism	subsidy
analogy	ethnic	plebiscite	succinct
anomalous	flagrant	portend	supine
collusion	interim	retribution	surmise
comity	internecine	strident	

## CHOICE OF SYNONYMS

An eagle's <i>talon</i> . (1) beak (2) tail (3) claw (4) nest	_____
Through the <i>thorax</i> . (1) lungs (2) throat (3) <i>larynx</i> (4) chest cavity	_____
A <i>tortuous</i> course. (1) agonizing (2) straight (3) clear (4) twisting	_____
The waves <i>undulate</i> . (1) shiver (2) break (3) fluctuate (4) vary	_____
Do not <i>upbraid</i> him. (1) dress (2) adorn (3) blame (4) inform	_____
<i>Unremitting</i> effort. (1) honest (2) serious (3) incessant (4) unchanging	_____
A <i>vehement</i> man. (1) vengeful (2) violent (3) passionate (4) angry	_____
A <i>verbal</i> message. (1) oral (2) unwritten (3) informal (4) expressed in words	_____
<i>Visionary</i> ideas. (1) idle (2) wondering (3) fantastic (4) foolish	_____

## FAULTY DEFINITIONS

Wrong: Fatigued is when you are tired.

Right: Fatigued is a state of being tired.

Wrong: Zoology is where you study animal life.

Right: Zoology is the study of animal life.

## MISPLACEMENT OF ONLY

Wrong: I only need five dollars.

Right: I need only five dollars.

## LACK OF PARALLELISM

Wrong: He is both ruthless and cruelly crushes his enemies.

Right: He is both ruthless and cruel in crushing his enemies.

Wrong: Ned likes fishing and to hunt.

Right: Ned likes fishing and hunting.

Wrong: The duties of the treasurer are: to collect all fees, disbursing all funds, and he must keep accurate accounts.

Right: The duties of the treasurer are: to collect all fees, to make all disbursements, and to keep an accurate account.

MOTIONS IN ORDER OF RANK. (A)	MUST IT BE SEC- ONDED?	WHAT FOR P- SAGE?	DOES IT OPEN MAIN QUESTION TO DEBATE?	CAN IT BE COMMITTEE'D	CAN IT BE POSTPONED?	IS IT SUB- JECT TO PREVIOUS QUESTION?	CAN IT BE RECON- SIDERED?	CAN IT BE LAID ON THE TABLE?	CAN IT BE RENEWED?	HOW DOES IT AFFECT MAIN QUESTION?	NOTES
1. TO ADJOURN (3)	YES	MAJORITY	NO	NO	NO	NO	NO	NO	NO	MAIN QUESTION FIRST IN ORDER OF BUSINESS VINES	(1) AN AFFIRMATIVE VOTE ON THE ORDERS OF THE DAY REMOVES THE MAIN QUESTION FROM CONSIDERATION; A NEGATIVE VOTE DISPENSES WITH THE BUSINESS SET FOR SPECIAL TIME.
2. QUESTION OF PRIVILEGE	NO	MAJORITY	YES	YES	YES	YES	YES	YES	YES	YES-ALTER QUESTION BY-LAW	(2) WHEN THE PREVIOUS QUESTI- ON IS MOVED ON AN AMEND- MENT AND ADOPTED, DEBATE IS CLOSED ON THE AMEND- MENT ONLY.
3. ORDERS OF THE DAY (SPECIAL)	NO	TWO- THIRDS	NO	NO	NO	NO	NO	NO	NO	MERELY SUS- PENDED ACTION ON MAIN QUESTION	(3) QUORUM NOT NECESSARY TO DOJURN.
4. APPEAL FROM DECISION OF CHAIR, OF QUESTIONS OF ORDER.	YES	MAJORITY	YES-EACH MAJOR SPEAK ONCE	NO	NO	NO	YES	YES	YES	YES-SUS- PENDED IF CARRIED	(4) CANNOT SUSPEND CONSTITU- TION OR BY-LAWS.
5. TO WITHDRAW MOTION	NO	MAJORITY	NO	NO	NO	NO	NO	NO	NO	DOES NOT AFFECT IT	(5) MUST BE MADE BY ONE WHO VOED ON A RECALLING SIDE ON MAIN QUESTION
6. TO SUSPEND A RULE (4)	YES	TWO- THIRDS	NO	NO	NO	NO	NO	NO	NO	NO EFFECT	(6) THE PREVIOUS QUESTION AP- PLIES ONLY TO DEBATABLE QUESTIONS.
7. TO RECONSIDER (5) (B)	YES	MAJORITY	YES, IF MAIN QUESTION S	YES	NO	NO	NO	NO	NO	NO	(7) MOTIONS ONCE TABLED MUST BE REMOVED BY MOTION TO TAKE FROM THE TABLE.
8. TO LAY ON THE TABLE (7) TAKE FROM THE TABLE	YES	MAJORITY	NO	NO	NO	NO	NO	NO	NO	NO— NEG VOTE AFFIRM VOTE	(8) MOTION TO COMMIT CANNOT BE MADE AFTER PREVIOUS QUESTION HAS BEEN ORDERED.
9. PREVIOUS QUESTION (6)	YES	TWO- THIRDS	NO	NO	NO	NO	NO	YES	YES	YES-TABLES ENTIRE SUB- JECT	(9) TO AMEND CONSTITUTION OR BY-LAWS REQUIRES TWO- THIRDS VOTE. MOTION TO AMEND NOT IN ORDER AFTER PREVIOUS QUESTION. POS- Tpone, or Lay on the Table has been ordered.
10. TO POSTPONE TO CERTAIN TIME	YES	MAJORITY	YES-AS TO TIME	NO	YES-AS TO TIME	NO	NO	NO	NO	YES-Does NOT APPLY TO MAIN QUES- TION	(10) MOTIONS AS A GENERAL RULE CAN BE RENEWED AFTER ANY OTHER MOTION ALTERING THE STATE OF AFFAIRS HAS INVER- VED.
11. TO COMMIT, REFER OR RECOMMEND (8)	YES	MAJORITY	YES	YES	YES	NO	NO	NO	NO	YES-TABLES ENTIRE SUB- JECT	(11) POSTPONE INDEFINITELY YIELDS TO ALL SECONDARY QUESTIONS EXCEPT AMEND.
12. TO AMEND (9)	YES	MAJORITY	YES, IF MAIN QUESTION S	NO	YES-TAKES AMEND- MENT PRINCIPAL NOTION	YES-POSTPONES MAIN QUESTION	YES	YES	YES	YES	SEE NOTE (9)
13. TO POSTPONE INDEFINITELY (11)	YES	MAJORITY	YES	YES	NO	YES	YES	YES	YES	YES	(11) POSTPONE INDEFINITELY YIELDS TO ALL SECONDARY QUESTIONS EXCEPT AMEND.
14. THE PRINCIPAL MOTION	YES	MAJORITY	YES	YES	YES	YES	YES	YES	YES	YES	REPRINTED by permission of the University of Wisconsin and Mrs. Rollo L. Lyman from a bulletin, "A High School Course in Voice Training," by Rollo L. Lyman (1909).

(A) MOTIONS ARE ARRANGED IN THE ORDER OF THEIR RANK (EXCEPT RECONSIDER). EACH CAN  
SUPERSede ONE OF LOWER ORDER -NONE, EXCEPT AMEND CAN SUPERSede ONE OF HIGHER ORDER.

(B) RECONSIDER USUALLY CLASSED AS "MISCELLANEOUS" MOTION. IT IS IN ORDER AT ANY TIME.  
CAN BE APPLIED TO EVERY OTHER QUESTION EXCEPT ADJOURN AND SUSPEND RULES, AND AFFIRMATIVE  
VOTE ON LIE ON THE TABLE. 1

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## MISPLACEMENT OF CORRELATIVES

- Wrong: Father not only gave me a pony but also a nice new saddle.  
Right: Father gave me not only a pony but also a nice new saddle.  
Wrong: You can either paint a landscape or a portrait.  
Right: You can paint either a landscape or a portrait.  
Wrong: You neither write clearly nor forcefully.  
Right: You write neither clearly nor forcefully.

## CRUDITIES OF DICTION

- Wrong: It ain't right.  
Right: It is not right.  
Wrong: My golf clubs should be somewhere.  
Right: My golf clubs should be somewhere.

## A WORD WITH THE INSTRUCTOR

The chapter on "Parliamentary Procedure" is intended to familiarize the student with proper procedure in assemblies and in organizing and conducting clubs. It serves the further purpose of getting the students talking on their feet without consciousness of being on trial.

The authors have found the clubs organized by the different speech groups a convenient framework for the exercises of the course—declamations, readings, extemporaneous and impromptu talks.

The work of organization—drafting and adopting constitution and by-laws, election of officers, and conducting the "order of business"—adds the interest of the project method of instruction.

## CHAPTER IV

### VOICE AND THE OPEN THROAT

No SINGLE part of a speaker's equipment is more important than voice. Theoretically, people should be moved, in action as well as in thinking, more by reason than by emotional appeal. The achievement of that end lies at the foundation of our entire educational system; and the comparatively few who proceed with their studies and researches by applying the principles of intelligent reasoning are the leaders of accomplishment in education and science. But these few work and move far ahead of the crowd. To bring the masses of mankind into even slow step behind their intellectual leaders, there must be emotional appeal. This is particularly true of people in crowds such as audience groups. In any appeal to the emotions there is nothing so powerful as effective human voice.

The speaker with a good voice will always prove effective with the average audience. The emotional appeal of the voice holds with little regard to the thought content of the speech, because people generally are more emotional than logical.

After all is done and said,  
The heart still o'errules the head.

The expedient course for the purposeful speaker, then, is to get hold of the emotions of the audience. His greatest ally to this end is his voice.

As voice is of such great importance, every student of speech should have some knowledge of its physical basis as well as of its control and utilization.

#### THE VOICE MACHINE

The fundamental sound of the human voice is produced by air driven upward from the lungs against membranous folds stretched over the edges of the larynx, or voice box. The inward

free edges of these membranes, known as the vocal cords, are drawn at varying degrees of tension to suit the modulations of the voice.

The lungs themselves have no power to draw in or force out the air. This work is done by a muscular tendinous wall, known as the diaphragm, which is stretched like a sheet diagonally between the lungs and the abdominal cavity. The diaphragm is attached at the top to the tendons of the breast bone and slants downward and backward to attach to the lower six ribs and the vertebrae. When contracted it flattens from its normal convexity, thus increasing the capacity of the thorax and drawing air into the lungs. When relaxed the diaphragm resumes its convex shape, pressing upward against the inflated lungs in such a way as to force the air out.

If there were no other muscles than the diaphragm to activate the lungs in speech, no one would be able to speak above a comparatively subdued tone. When loudness or power of tone is needed, we call upon our abdominal muscles. By placing the open hands just above the hips, with the finger tips pressed against the abdomen, and shouting or speaking with short, sharp utterance, we may feel the tug of the abdominal muscles. We may observe their jerking in the flanks of any animal after hard or prolonged exertion.

In some noted speakers and singers these muscles are developed to an unusual degree. The late William J. Bryan had such powerful abdominal muscles, coupled with other resources of voice control and utilization, that he could make himself heard in some of our most difficult auditoriums even when speaking in what appeared to the listener to be merely a conversational tone. John McCormack and other great singers in their long, powerful notes, draw upon abdominal muscles as highly developed as those of the average all-American football stars.

To utilize the abdominal muscles for speech power we must breathe deeply and rhythmically. Controlled breathing is necessary in order to keep a supply of air in the lower lungs for the impact of the abdominal muscles. A speaker may test his breath

control by holding a lighted match close to his lips and singing or speaking a few words. If he can do this without blowing out the match, he has learned the meaning of breath control.

#### RESONANCE

So far we have described the mechanism for producing the fundamental tone of the voice, which is a sort of bleat or blatting sound not unlike that made by a young calf, or like that made by blowing upon a reed or a rubber membrane stretched between the fingers. By opening the throat and mouth and uttering a prolonged "a-a-a-a—" we get a fair idea of the sound. Then by partially cupping the hands over the mouth and continuing the vowel sound, meantime opening and closing the cupped hands, we get an idea of what happens to the fundamental sound as it issues into the upper throat and mouth. Here various muscles and bones, against which the sound is directed, vibrate in such a way as to select out the partial tones needed for a desired sound in speech or singing.

You will probably ask, "What use may I make of this knowledge of the voice mechanism?" The answer is, "Very little, for serious voice defects; for such defects you must see a specialist or, at most, take only such voice exercises as may be prescribed by your instructor." If your vocal mechanism is normal, the fundamental tones of your voice are exactly adapted for the best expression of your thought and personality. Don't try to make any radical change in it. Just clear away the obstacles to its natural functioning, and it will serve every speech purpose admirably. To this end you are given a basic understanding of the voice mechanism and assigned exercises for the proper adjustment of throat muscles for good quality. Even so, you should not be satisfied with the condensed information given in a speech text for a full knowledge of your voice. Read other works on the subject and thus learn from experts, not only how to secure the best quality of voice, but also how to place the sound so as to secure proper resonance and general voice utilization. The

list of references noted below, though by no means exhaustive, should furnish some instructive reading on the voice.<sup>1</sup>

We are all accustomed to the sound of our voices. They sound all right to us; it is therefore difficult for us to hear ourselves critically. When we have a basic knowledge of the voice mechanism, however, we can, with the aid of an intelligent instructor, relate our voice defects to the part of the mechanism that is not functioning properly, and then we can work intelligently to remove the trouble.

#### TESTS FOR OPEN THROAT

The student of speech may test his quality of voice by, first, taking three or four full, deep breaths, inhaling and breathing out at approximately the same rate; then, with the lungs full of air, opening the mouth and uttering a prolonged "ah-ah-ah-ah—" until the lungs are deflated. The "ah" sound is best because it cannot be uttered properly except with an open throat. If the controlled breathing causes dizziness, the student may shorten the breathing cycle or take a rest period.

**Fit Voice to Mood.**—Most people with normal voice mechanisms are so constituted that their voices rather automatically adjust themselves to the emotion or mood of the moment. Hence, when certain voice effects are desired, the safest and most logical course is to seek to induce the mood that tends to produce the desired effect. A solemn mood, for instance, tends to elongate the face, thereby relaxing the muscles of the throat. The symptoms of tight throat are harsh voice, fatigue of the throat muscles, and soreness after a few moments of brisk speech. When you

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<sup>1</sup> *Your Everyday Speech*, by William Norwood Brigance (McGraw-Hill, 1937).

*Voice*, by Thomas Chater (a treatise on the organs of voice, their natural functions, scientific development, proper training, and artistic use) (George Bell and Sons, London).

*The Speaking Voice*, by Katherine Jewell Everts (principles of training simplified and condensed) (Harper and Bros.).

*The Voice*, by Mrs. Margaret Wade (Campbell) Deland (New York and London, Harper and Bros.).

*Voice Mastery*, by Henrietta Moore Brower (Frederick B. Stokes, N. Y.).

detect any of these symptoms, "pull a long face" and see if there is not improvement. In case you cannot voluntarily achieve a long face as you go on with your speech, practice doing so in private. Get a poem of smooth, gentle rhythm, such as Gray's "Elegy" or Tennyson's "In Memoriam," and read aloud enough of the poem to catch something of its mildly melancholy mood. The exercise should produce general relaxation of your body as well as relaxing and opening your throat.

#### DIRECTIONS FOR PRACTICE

Lie flat on your back; forget everything that could cause a smile or grimace; breathe deeply and evenly, drawing in and letting out the breath at the same rate. Next, with a full breath, begin reading or repeating the opening lines of the poem. See if, in this way, you can repeat a half-dozen quatrains on four full breaths. Be sure you do not let the breath out in gasps. If six quatrains prove too much at the first trial, shorten to four or five. In case of a sensation of dizziness, shorten to one stanza to the breath with fairly long rest periods between.

If you do not fall asleep in the reclining posture, a dozen or more repetitions of the experiment will give better breath control and will tend to relax the muscles of the throat.

Next, repeat the experiment in sitting and standing posture. Don't be satisfied with half doing it. Hold yourself to the task till you feel that you have mastered it. When you feel that you have done so, ask your instructor to check the results. He should be able to determine what progress you have made. If the class is equipped with a recording unit, have a record made and study it for evidences of tight throat.

#### HOLLOW THROAT

The problem of the over-relaxed or hollow throat is approached in somewhat the same way, except that the exercises are intended for keying up instead of for relaxing. This objective is best obtained by means of a light or gay mood that will tend to shorten the face into something approaching a smile.

First, repeat the vowel sounds *a, ee, oo* without the *h*, preferably while standing, in order to avoid over-relaxation. If possible, feel conscious of lifting the sound from the chest and lower throat to the upper throat and mouth. Standing alert, but without tension, repeat on a single breath three quatrains of some glad-some verse, such as Tennyson's "Brook" or the equivalent from Milton's "L'Allegro." Any other light, tripping verse will do as well. Extend the exercise to a dozen quatrains on four full breaths, resting or shortening the exercise in case of dizziness.

#### EXERCISES FOR TIGHT THROAT

The purpose of these exercises is to induce moods that will help the student adjust his throat muscles so as to produce the desired vocal effect.

##### FROM THE "ELEGY"

The curfew tolls the knell of parting day,  
The lowing herd wind slowly o'er the lea,  
The plowman homeward plods his weary way,  
And leaves the world to darkness and to me.

Now fades the glimmering landscape on the sight,  
And all the air a solemn stillness holds,  
Save where the beetle wheels his droning flight,  
And drowsy tinklings lull the distant folds;

Save that from yonder ivy-mantled tower  
The moping owl does to the moon complain  
Of such, as wandering near her secret bower,  
Molest her ancient solitary reign.

Beneath those rugged elms, that yew-tree's shade,  
Where heaves the turf in many a mouldering heap,  
Each in his narrow cell for ever laid,  
The rude forefathers of the hamlet sleep.

The breezy call of incense-breathing Morn,  
The swallow twittering from the strawbuilt shed,  
The cock's shrill clarion, or the echoing horn,  
No more shall rouse them from their lowly bed.

For them no more the blazing hearth shall burn,  
 Or busy housewife ply her evening care :  
 No children run to lisp their sire's return,  
 Or climb his knees the envied kiss to share.

Oft did the harvest to their sickle yield,  
 Their furrow oft the stubbórn glebe has broke ;  
 How jocund did they drive their team afield !  
 How bowed the woods beneath their sturdy stroke !

Let not Ambition mock their useful toil,  
 Their homely joys, and destiny obscure ;  
 Nor Grandeur hear with a disdainful smile,  
 The short and simple annals of the poor.

—*Thomas Gray.*

If the mood and tempo of these two selections prove unsuited or grow monotonous, the student may substitute any equal portions from Longfellow's "The Rainy Day" or Poe's "Raven" or "Annabel Lee."

#### EXERCISES FOR THE OVER-RELAXED THROAT

(Two stanzas or eight lines to the breath)

##### FROM L'ALLEGRO

Haste thee, nymph, and bring with thee  
 Jest and youthful jollity,  
 Quips, and cranks, and wanton wiles,  
 Nods, and becks, and wreathed smiles,

Such as hang on Hebe's cheek  
 And love to live in dimple sleek ;  
 Sport that wrinkled Care derides,  
 And Laughter holding both his sides.

Come, and trip it, as you go  
 On the light fantastic toe ;  
 And in thy right hand lead with thee  
 The mountain nymph, sweet Liberty ;

## BETTER SPEAKING

And, if I give thee honor due,  
 Mirth, admit me of thy crew,  
 To live with her, and live with thee,  
 In unreproved pleasures free :—

To hear the lark begin his flight,  
 And, singing, startle the dull night,  
 From his watch-tower in the skies,  
 Till the dappled dawn doth rise ;

Then to come, in spite of sorrow,  
 And at my window bid good-morrow,  
 Through the sweet-briar, or the vine,  
 Or the twisted eglantine ;

While the cock, with lively din,  
 Scatters the rear of darkness thin,  
 And to the stack, or the barn-door,  
 Stoutly struts his dames before ;

Oft listening how the hounds and horn  
 Cheerly rouse the slumbering morn,  
 From the side of some hoar hill,  
 Through the high wood echoing shrill ;

—John Milton.

## THE SONG OF THE BROOK

I come from haunts of coot and hern,  
 I make a sudden sally,  
 And sparkle out among the fern,  
 To bicker down a valley.

By thirty hills I hurry down,  
 Or slip between the ridges,  
 By twenty thorps, a little town,  
 And half a hundred bridges.

Till last by Philip's farm I flow  
 To join the brimming river,  
 For men may come and men may go,  
 But I go on for ever.

I chatter over stony ways,  
In little sharps and trebles,  
I bubble into eddying bays,  
I babble on the pebbles.

With many a curve my banks I fret  
By many a field and fallow,  
And many a fairy foreland set  
With willow-weed and mallow.

I chatter, chatter, as I flow  
To join the brimming river,  
For men may come and men may go,  
But I go on for ever.

I wind about, and in and out,  
With here a blossom sailing,  
And here and there a lusty trout,  
And here and there a grayling,

And here and there a foamy flake  
Upon me, as I travel  
With many a silvery water-break  
Above the golden gravel,

And draw them all along, and flow  
To join the brimming river,  
For men may come and men may go,  
But I go on for ever.

—*Alfred Tennyson.*

If such light and tripping pieces as “L’Allegro” and “The Song of the Brook” fail to key up the over-relaxed throat, something sufficiently humorous or whimsical to provoke a smile should be tried—the more whimsical the better, since the resulting smile automatically closes the throat.

## WHIMSICAL VERSE INTENDED TO INDUCE A FREE AND EASY ATTITUDE

GO ON, YOU SCINTILLATE

(Dour Reflections After One of Those Sparkling Evenings)

When I am worn with witty folk,  
Fatigued by clever friends  
Who see the point of every joke  
Before a story ends;  
When intellects superior  
Have tried me to my bones,  
I feel a strong affection for  
The Anderson B. Jones.  
My heart no warmer corner owns  
For anyone to share  
Than I can offer to the Jones,  
That comfortable pair.

Ah, the Anderson Joneses, I view them with gratitude  
Age cannot wither nor custom annul.  
Their chatter is charming with bromide and platitude—  
Sweetly, wholeheartedly, cozily dull.

The Joneses hold Jehovah helps  
The ones that help themselves,  
And Dr. William Lyon Phelps  
Has stocked their reading shelves.  
But they are tranquil on their seat  
While other people hold forth,  
Nor feel obliged to think up neat  
Allusions to be rolled forth.  
They do not call a spade a spade  
In brilliant Anglo-Saxon,  
Their minds are overstuffed, but made  
Expressly to relax on.

Confide them your troubles, they'll certainly pause  
To remark, when it rains how it frequently pours.  
And I dote on the Anderson Joneses because  
They are precious, delightful, unmitigate bores.

They freely grant that for their part  
(And let the heavens strike)  
They may not know just what is Art,  
But they do know what they like.  
They never spend their afternoons  
In sharpening words to thin points,  
Nor prick your private, pet balloons  
With little verbal pin points.  
Their humor, though essential ham,  
Cuts less than edged knives,  
And they've never made an epigram  
In all their blessed lives.

The Anderson Joneses to whimsy are blinded,  
They dish out clichés in deliberate tones.  
They're heavy and placid and serious-minded.  
I think I'll go over and call on the Joneses.<sup>1</sup>

—*Phyllis McGinley.*

#### LISTENING IN ON OUR VOICES

At the New York World's Fair there was in the Communications Building an oblong booth rigged with a telephonic device consisting of a receiver and transmitter arranged in such a way that a person could talk to himself. In this way he could literally hear his own voice come back to him over the wire. As one stood in the listening group waiting his turn, it was interesting to watch the startled expression on people's faces as they heard their own voices. In addition to the rather uncanny objectiveness of the experiment, most of the experimenters found it hard to believe that their voices really sounded like "that." Such a device, as well as the recording acetate disk, can be used in difficult cases of self-hearing, though in most experiments some discount must be made for the metallic quality caused by the transmitter.

Aside from all mechanical devices, one may really learn to hear himself rather accurately if he will set himself to the task

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of learning what he should listen for and against, particularly the latter. A student may get a fairly good idea of the sound of his voice by standing facing the walls in the corner of the room, cupping his hands closely behind his ears, and saying a few words.

**Avoid Over-vocalization.**—Overloudness or undue prolongation of inaccurate vowel sounds produces an undesired effect in the voice. Overloudness is observed in the bellowing or roaring type of speaker. It sometimes results from a speaker's inability to gauge the acoustics of the hall or the carrying power of the voice. His primary need, of course, is quieting and toning down. Such a speaker should watch those persons seated in the front rows of the auditorium to determine whether or not they have a somewhat shocked expression on their faces. Overloudness imparts a distinct physical and aesthetic shock to people of quiet good taste; and however well bred they may be, they cannot help showing it.

Inaccuracy of vowel sounds may result from failure to recognize the diphthong in the vowels *a* (a-ee), *i* (ah-ee), and *u* (e-oo), thus giving them a shorter, harder sound than is needed in some cases, or a prolonged drawl in others. Climatic, physiographic, and sectional influences sometimes exaggerate these defects to the point of uncouthness, as in the corruption of the short *o* in "dog," "hog," and "coffee" to the sound of *aw*, or in the equally erroneous sounding of "news," "Tuesday," "Bermuda" as "noos," "Toosday," "Bermooda." This statement does not mean that all enunciation due to climate, physiographic, and sectional differences is objectionable. Far from it. In some instances it imparts a quaintness that is not unattractive, as in the "Bä Häber" of the down-Easter, the "Bä'try" and "gräss" of the Charlestonian, and the "cōōrt hüws" of the Virginian. Even so, no brief can be held for the East-Side New Yorker's "erl" for "oil" and "goil" for girl."

**Avoid Under-vocalization.**—Failure to give the vowel sufficient value may take a number of forms. Rapid utterance may cause a slurring almost to the point of ignoring the vowel sounds.

Briskness or severity of climate may cause a shortening of the vowel almost to the vanishing point, imparting the effect of brittleness rather than mere crispness of speech. Speakers with such tendencies should be induced to slow up a bit.

**Avoid Guttural Tones.**—The harsh tones resulting from "throaty" or guttural vocalization are more noticeable in people of German descent than in others, but there are occasional individuals whose voices are "throaty," or thick and "muddy," because of certain throat ailments or defects. There is not a great deal that mere practice can do for either. In the milder cases practice in lifting the voice and relaxing the jaws will help some, provided care is taken to articulate the ends of words in "ing."

**Strengthen Oral Tones.**—The oral, or mouth, tones are characteristic of people who are ill or so lacking in bodily vigor and oral energy that resonance is confined to the space between the teeth in the front part of the mouth. There are cases, however, of men of strong, athletic type whose voices are so afflicted. One notable instance is that of a student who had honorable mention for all-American fullback in 1937 but who reads or speaks in a voice as weak and thin as that of a person with an extreme case of anemia. Along with the weak tones there is a constant upward slide of pitch that is most unconvincing. This upward slide of pitch is the main cue to the athlete's difficulty. He is not sure of himself, and hence dares not let his voice go for fear of making a mistake. Once he can be brought to trust his own utterance as he does his life and limbs on the gridiron, he will speak with more power and convincingness. Hale, hearty persons who speak in thin oral tones need the assurance that comes from a better knowledge of subject matter and sympathetic coaching.

**Soften Hard, Shrill Tones.**—Shrill voice results from the flow of air through a narrow opening in the larynx, its shrillness or loudness depending on intensity and the direction of the resonance. Exercises for the open throat—always under the supervision of an instructor—with proper breathing and placing of the resonance will help in such cases.

**Shun Nasality.**—The problem of nasality is more important than most of those mentioned above, because it is one of the most objectionable forms of faulty resonance and is also one of the most difficult to remedy. Adenoids and other forms of spurious growth and inflammation causing a thickening or stiffening of the soft palate are prolific sources of nasality. Extreme cases require the attention of a specialist. Milder cases may be remedied by exercises to activate the palate. Serious malformations, of which there are comparatively few, make it impossible for the one so afflicted to close the palate opening. For such cases there is little hope of improvement.

Ordinary cases of nasality are so noticeable that they may be readily detected in the usual tones of conversation. The student may detect less evident nasality by repeating sentences containing no nasal sound:

The boat boy was late with the bait.

Lord God of Hosts, be with us yet  
Lest we forget—lest we forget!

Yet the whole of life dies.

Toward the shade of the forest so dreary.

These lines should be repeated, first with the nostrils open, then with the nostrils closed with the thumb and forefinger. In cases of even mild nasality the exercise with the closed nostrils will give the sounds in the first sentence about as follows:

The boant boign was laint with the baint.

Similarly, the *n* or the *ng* will appear in the other lines when they are uttered with the nostrils closed. Speakers having nasality thus detected may improve their voices by repeated drill in the foregoing exercise with conscious effort to keep out the *n*, *ng*, and *m* sounds. This effort will give greater play to the soft palate and hence better control of the nasal sounds.

**Don't Waste Your Breath.**—Breathy tones result from failure of the vocal cords to utilize all the air that passes through them in sound production. When conscious effort to close the larynx sufficiently to prevent the escape of breath proves unavailing, pro-

longed exercises with the light, tripping verse, such as "The Song of the Brook" and "L'Allegro," will help. The speaker must get into the mood of the verse in order to get the automatic keying up of the vocal cords desired. (See pages 53-55 for selections.)

## WORDS OFTEN CONFUSED BECAUSE OF RESEMBLANCE IN SOUND OR SENSE

*All round, all-round.*

1. McDaniels is an \_\_\_\_\_ athlete.
2. \_\_\_\_\_ the ring we go.

*Alleviate, relieve.*

1. Opiates \_\_\_\_\_ suffering.
2. Removing the causes \_\_\_\_\_ the patient.

*All ready, already.*

1. Tom has \_\_\_\_\_ gone; we are \_\_\_\_\_ to follow.

*Allusion, illusion, delusion.*

1. Is a mirage (a, an) \_\_\_\_\_ of the mind or (a, an) \_\_\_\_\_ of the senses?
2. What \_\_\_\_\_ did he make to Romanticism?
3. His counsel is a snare and (a, an) \_\_\_\_\_.

*Amount, quantity.*

1. Only a small \_\_\_\_\_ of flour remained in the barrel.
2. What \_\_\_\_\_ must be added to the principal?

## VOCABULARY BUILDING

Look up the meaning and the pronunciation of the following words. Use each word orally as often as possible until you have mastered it.

abate	imbue	quiescent
biennial	jurisdiction	rapacious
easuistry	kinetic	sanguinary
decadent	liturgy	tenuous
emulation	machination	umbrage
fatuos	nefarious	verbose
gratuitous	ominous	welter
hackneyed	parlance	zodiac

## CHOICE OF SYNONYMS

Ask for *clemency*. (1) help (2) support (3) mercy  
 (4) favor

1. She is *clever*. (1) witty (2) cunning (3) sly (4)  
 skillful

Do not *coerce* us. (1) hinder (2) prevent (3) compel  
 (4) delay

*Coeval* civilization. (1) ancient (2) early (3) com-  
 bined (4) contemporary

*Confirm* his statement. (1) comply with (2) deny  
 (3) agree to (4) corroborate

*Commotion* in the crowd. (1) nervousness (2) disturb-  
 ance (3) unrest (4) fear

What is your *conjecture*? (1) conclusion (2) surmise  
 (3) belief (4) opinion

*Consign* the shipment. (1) return (2) commit (3)  
 give up (4) delay

*Contaminated* water. (1) muddy (2) discolored  
 (3) stagnant (4) polluted

## GRAMMAR

The pronoun with the infinitive after a transitive verb is in  
 the objective case.

1. I knew *him* to be honest.
2. She declared *them* to be above reproach.
3. You have never known *her* to complain at misfortune.

The pronoun complement of the infinitive after a transitive  
 verb is in the objective case.

1. I imagine the man on the right to be *him*.
2. I know it to be *her*.

The object of a preposition is in the objective case.

1. Between you and *me* (not I) matters look dark.
2. Let me tell you a story concerning Tom and *me* (not I).
3. The colonel was angry with all the men, (with) *me* among the rest.

The noun or pronoun with the gerund designating an act is  
 in the possessive case.

1. Do you approve of *Tom's* studying Latin?
2. Think of *his* forgetting us so quickly.
3. What do you think of *our* having to do the work for nothing?

Use prepositional phrases to avoid awkward possessive.

Wrong: The mountain's top was covered with snow.

Right: The top of the mountain was covered with snow.

Wrong: A radio was stolen from one of the boys' room.

Right: A radio was stolen from the room of one of the boys.

Right: A dollar's worth of sugar, a year's salary, a month's pay.

The verb must agree with the subject in number and person.

1. A *glimpse* of sandy stretches and fronding palms *catches* the eye.
2. The *price* of ginghams *has* risen.
3. The *prices* of rubber *fluctuate*.
4. She is one of the best *mothers* that *have* ever lived.
5. *Everybody* *does* as *he* *pleases*.
6. *Each* *has* his chance.
7. *Neither* Tom nor John *is* ready.

#### A WORD WITH THE INSTRUCTOR

In every class in public speaking there will be a few with voices of good basic quality and resonance. These few will need no particular drill for quality or resonance; but the majority will have some defects and will therefore need training for correction.

The defect most frequently met with is harshness due to tight throat muscles. Assignments should be made for practice on verse or prose selections of mildly melancholic mood and smooth rhythms. Insist on thorough practice and check from time to time for improvement.

## CHAPTER V

### VOICE UTILIZATION—ARTICULATION

SINCE comparatively few speakers even approach complete vocal mastery, it is best not to dwell too long on that phase of the subject. The more or less accurate or effective sounding of the vowels can be checked and rechecked as your training proceeds. Also the various resonances—oral or mouth resonance, head resonance, nasal, throat, and pectoral or chest resonance—can be practiced and checked while you are learning what to do with your voice.

**Master the Tools of Speech.**—The first step in voice utilization is to become consonant conscious—to realize that speech as we know it is impossible with the vowel sounds alone. You must grasp an understanding of the various little shapings and stoppages made by the organs of speech to give character to the sounds which we call words. A knowledge of the functioning of the lips, the teeth, the tongue, the palate, and the throat is essential that you may know the shaping tools of speech.

Broadly classified, all consonants are either voiced or voiceless; that is, they are stoppages in sound or of mere breath. The voiced consonants are *b, v, z, d, g* (as in "go"); the voiceless or breath consonants are *p, f, s, t, k*, etc.

For further classification and study of the consonant sounds, see the guide to pronunciation in the introduction of any standard unabridged dictionary. What most concerns the student is that group of consonantal shortcomings most prevalent and most difficult to correct.

Since the glottis, the throat, and the palate are activated in the main by involuntary muscles, the consonants shaped by these organs are likely to be normal with normal people, and hence likely to need little correction except as to placement. It is with the labials *b, p, v*, etc. (lip-formed consonants), and the dentals (shaped by the tongue and teeth) that the common run of speak-

ers err most. Here lip-laziness and tongue-sluggishness are principally to blame.

**Activate Lips and Tongue.**—Many speakers fail to make a clear distinction between the *b* and *p* sounds with the result that the word “superb” may be sounded either “suberb” or “superp”; also some confuse *v* and *f*, making “believe” sound like “belief.” Though the broader tendency to err with the labials is mainly characteristic of certain foreigners, there is enough of it in the articulation of many native Americans to disfigure speech. With the latter group lip-laziness so slurs or softens the consonant that little more than the accompanying vowel sound reaches the audience.

Even more widespread is the tendency to slur the dentals. Here, as in the sounding of *r*, the fault is mainly with the tongue. It is not sufficiently activated. The dental *t* is correctly sounded by the tip of the tongue stopping and releasing a rather explosive breath against the upper front teeth and gums. Failure properly to shape and place the tip of the tongue, or to make the breath sufficiently explosive, will cause the word “sentence” to be sounded “senduns,” “senuns,” or even “senus.” Any person having the defect could greatly profit by imitating an Englishman’s clear articulation of the words, “sentence,” “Clinton,” “repentance,” and “printing.”

The most frequent error in sounding the dental *d* results from a tendency, particularly with persons having sinus trouble, to substitute *d* for *t*, as “puddy” for “putty” and “budder” for “butter.” The opposite tendency to sound “muddy” as “mutty” and “blood” as “blut” is sometimes observed in rapid or excited speech. Thus the speaker who intended to say, “He burned his bridges behind him,” need not have been surprised at the titter which arose from the audience when he announced, “He burnt his *britches* behind him.”

**Sound Final “g.”**—The tendency to drop the *g* in words ending in “ing” is widespread among Americans. In addition to the general consonantal inertia indicated by dropping the *g*, there is a general tendency away from the guttural. Also, in fairly brisk

speech, although the absence of the *g* is noticeable, it does not disfigure the words half so much as the erroneous tendency to sound the *g* where it does not belong, as in "batting" for "batten" or "mounting" for "mountain."

**Sound Pluralizing "s."**—Another common tendency the country over is the failure to add the pluralizing *s* to words like chemist, physicist, and tourist. Half the tourist-house signs in the country use the singular form of the word "tourist" for the plural. This common error in both speech and writing is due to an inherent dislike English-speaking people have for a double sibilant.

**Sound "r."**—Again, from the wide variation in the value given the consonant *r* arises a real problem. This variation may be seen in "do," "doh," "doah," for "door" on the one hand, and in "door-r-r" on the other. The beautiful word "liberty" is sometimes sounded as if it were spelled "libbuty." Both extremes usually are avoided by the more cultured people in all sections.

**Practice Sounding Difficult Consonants.**—Aside from sectional differences in the sounding of consonants, there are many individual weaknesses that must be checked and corrected. Most of these cases may be remedied by means of exercises containing difficult consonant combinations. The fact that many of these exercises may recall vocal stunts of the nursery in no way impairs their usefulness.

#### EXERCISES FOR COMBINED CONSONANT SOUNDS

##### COMBINATIONS OF NT

Note the thief's repentance on receiving his sentence.

We came by the printing office in Clinton.

Ambers came sprinting and panting into the stretch.

##### COMBINATIONS OF AD, AT, ED, ET, ID, OD, OT, UD, UT

He was patting the putty with the butter paddle.

The peddler sold solder for mending metal kettles.

It is a pity she is so piddling with her knitting.  
He burned his bridges behind him.  
Tom made us mutter and shudder as he puttered with the shutter.

FINAL "G" (*Insist on the "g"*)

Dividing and gliding and sliding,  
And falling and brawling and sprawling,  
And driving and riving and striving,  
And sprinkling and twinkling and wrinkling,  
And sounding and bounding and rounding,  
And grumbling and rumbling and tumbling,  
And bubbling and troubling and doubling.

And clattering and battering and shattering;—  
(And so on through Southe's "The Cataract of Lodore" for stub-  
born cases of omission of the final "g.")

## THE SOUND OF "R"

Hour by hour our clock tick-tocks the time away.  
Oliver threw his overalls over the door.  
O, Liberty, Liberty!  
Here is the law on your case and on ours.  
The pony wants to paw over his oats.

PLURALS IN "ST" (*Insist on the pluralizing "s"*)

Rooms for tourists.  
He lists Liszt as one of the world's greatest pianists.  
Tempests in teapots and terrorists among pacifist propagandists.  
There is a schism among chemists and physicists as to the schismati-  
zation of schists and schistose slates.

## INITIAL "W" AND "WH"

I don't care whether  
He be giant or dwarf,  
He'll find fair weather  
In the lee of the wharf.

The mate was eating waffles while we were warping down at the  
wharf.

## TONGUE TWISTERS FOR THE LIP-LAZY

Cooky put the Indiana poppies in the Anaconda copper coffee pot.  
Did you copper-bottom 'em, sir? No, I aluminumed 'em, mum.

She sells sea shells; shall he sell sea shells?

The old cold scold sold a school coal scuttle full of scrap sea-coal.  
I said "some ice," not "some mice."

Three long, slim, slick saplings.

The sea ceaseth, and it sufficeth us.

Simple Simon sipped slippery syrup.

The chop shop stocks chops.

Theophilus Thistle, the celebrated thistle sifter, thrust three thousand  
thistles through the thick of his thumb.

Admiral Abingdon arbitrarily articed an inexplicably shabby gob and  
peremptorily reprimanded the giggling gabbler for hacking and haggling  
the hatchway.

These exercises should never be used to correct stuttering. Bad cases of stuttering usually arise from physical defects requiring the care of an expert. Since the majority of the milder cases arise from lack of nerve control, they may be helped by exercises that have a quieting or soothing effect. Bits of verse with quiet, more or less monotonous rhythm are best.

A case of such self-treatment for stuttering came under the authors' observation in a speech class some years ago. A student who stuttered badly stopped by after class to ask his instructor to help him two hours a week in his efforts to overcome stuttering. The instructor, rather nonplussed as to how he might be of help, agreed to do the best he could. But the young man had his own plan. He had discovered that if he held himself to the task of reading very slowly, he could read several lines without stuttering. He had had considerable practice in this method of self-discipline and wished to test his ability to exercise the same control when reading aloud to a listener. The readings were begun, and progress at first was painfully slow, but there was progress. After a few weeks of practice the improvement was more marked; finally there came a day when the young man could read for several minutes at a normal rate without stuttering. Both student and instructor were elated. There was success.

Needless to say, a young man with sufficient initiative to work

out his own cure for stuttering has in him the elements of success. Soon after leaving college he entered politics, was elected to a county office first, then to the state senate. After a rather brilliant career as senator, he was elected to the state judiciary, which position he holds today. He is often invited to speak on important occasions in his state, and he always speaks effectively with no semblance of stuttering.

What this man did, the average stutterer can do for himself. Extreme cases, of course, should see an expert.

No set exercises can be given for stutterers. Each individual has his own particular consonantal bugbears. He must select pieces, preferably of slow even rhythms; and at the same time as free as possible of the difficult consonants. In general he should select poems like Hood's "Bridge of Sighs," Longfellow's "Psalm of Life" and "Footsteps of Angels," Tennyson's "Break, Break, Break" and parts of "In Memoriam," or Coleridge's "Frost at Midnight."

In attempting prose selections the stutterer should avoid writers of terse, vigorous style, however admirable such a style may be for other purposes. The free and easy style of the familiar essay—particularly the essays of Charles Lamb with their predominantly loose sentence structure—is much better. The less impassioned orations of Henry W. Grady and William J. Bryan, because of their mastery of speech rhythms, are also good, as is the effective balance in the writings of Dr. Charles W. Eliot. After sufficient practice with these, the stutterer may proceed with prose, very much as he meets it, without fear of stumbling. Of course he must exercise rigid self-control.

#### PRONUNCIATION

No uniform phonetic approach to pronunciation has hitherto been worked out. The vowel markings in the dictionaries represent the conception of one group of men as to the sound that should be given, but interpretation is as widely variant as the English-speaking people are scattered. Even sectional differences are no limit to the variations. In South Carolina alone

three distinctly different sounds are given to the vowel *a* as in "grass." The people of Charleston and vicinity sound it very much as the "down-Easter" does the *a* in "Bar Harbor." The people of the Piedmont, through the Southeastern states, give it a sound all their own, for which there is no accurate diacritical mark. Still others throughout the section give it the characteristic Continental or Italian sound. In other states, in other sections, and among English-speaking people generally, there are similar discrepancies in the sounding of vowels. Since these differences do little more than add a touch of quaintness now and then, and since there is very little that can be done about them, they need give us little concern.

In the matter of accent or syllable stress, however, there is such general agreement that reliable standards are not lacking. The accompanying list is made up of words the standard pronunciation of which is often violated. Check them with your dictionary.

abatis	albumin	aspirant
abdomen	ally	aspire
abdominal	alternate (adjective)	auxiliary
abject	alternate (verb)	aviator
abstemious	altimeter	awry
abstract (noun)	Amazon	azure
abstract (verb)	amenable	bacillus
accent (noun)	amenity	bacteriology
accent (verb)	amortize	baize
acclimate	anarchist	balbriggan
acumen	antipodes	balm
addict (verb)	aperture	banal
adjectival	apod	baptism
adjunct	apparatus	barbarous
admirable	appendicitis	barrage
admiral	archetype	barrel
adobe	architrave	basalt
adult	arctic	baton
aerial	arid	bayou
affectation	armada	bazar
affluence	askance	belles-lettres
aggrandize	asphalt	belligerent

beneficence	contemplate	ignominy
bequest	contrary	illusion
Bermuda	co-operation	illustrate
berserk	corporation	imbroglio
bestial	corpuscle	impious
betroth	cycle	impotent
bezel	damask	impulse
bicycle	data	inclement
bigoted	decade	indefatigable
biography	December	indisputable
bison	dedicatory	inexorable
bitumen	demise	inexplicable
bizarre	descent	infamous
blanc-mange	detonate	influence
bomb	detour	inlay
brevet	dictionary	inquiry
bulwark	discipline	intricate
cache	divisible	inventory
cadaver	dolorous	italics
cadaverous	domain	Japanese
caesura	draught	jocose
calk	economics	jocund
candidate	equator	lamentable
capillary	equipage	lapel
capon	espionage	larynx
carafe	evidently	lyceum
carburetor	exemplary	magazine
catastrophe	exquisite	maintenance
cement	extricable	Marseillaise
cerebral	falcon	mausoleum
chaldron	formidable	mineralogy
chauffer	garrulous	mischievous
chauffeur	gibbet	municipal
chore	gondola	Neufchatel
codicil	government	nominative
combatant	grimace	obese
commerce	habeas corpus	obesity
comparable	harassing	obligatory
condolence	hog	oblige
congruent	horizon	Odyssey
conjure	hospitable	pedestal
connoisseur	hyperbola	pergola
consonant	idea	precedence

precedent	reputable	romance
prelate	research	segmentary
pyramidal	resource	spectator
ratiocinate	respiratory	spoliation
reparable	respite	superfluous

## WORDS OFTEN CONFUSED BECAUSE OF RESEMBLANCE IN SOUND OR SENSE

*Apparent, evident, manifest.*

1. The difference is only \_\_\_\_\_, not real.
2. His willingness to serve is \_\_\_\_\_ from his actions.
3. His eagerness is not merely \_\_\_\_\_; it is \_\_\_\_\_.

*Appear, materialize.*

1. The Indian suddenly \_\_\_\_\_ (ed) out of nowhere.
2. Thus has thrift \_\_\_\_\_ (ed) in fortune.

*Apt, likely, liable.*

1. As \_\_\_\_\_ as not you want the prize yourself.
2. One is \_\_\_\_\_ to fine and imprisonment for breach of certain laws.

*Avenge, revenge.*

1. To \_\_\_\_\_ is to inflict punishment.
2. The vindictive man seeks \_\_\_\_\_.

*Balance, rest, remainder.*

1. The \_\_\_\_\_ of the flour was spoiled.
2. Tom and I remained in camp while the \_\_\_\_\_ of the boys went fishing.
3. We have only a small \_\_\_\_\_ at the bank.

*Bemean, demean.*

1. Why does the man so \_\_\_\_\_ himself when he has done nothing wrong?
2. Gentlemen always \_\_\_\_\_ themselves properly.

## VOCABULARY BUILDING

Look up the meaning and the pronunciation of the following words. Use each word orally as often as possible until you have mastered it.

absolve	iconoclast	reciprocal
blandishment	jurisprudence	satiety
cavil	loquacious	taciturn
deign	mawkish	utilitarian
encomium	nonchalance	vernacular
fealty	opprobrious	wastrel
galaxy	paradox	yodel
heinous	qualitative	zenith

## CHOICE OF SYNONYMS

A *contemptuous* person. (1) despicable (2) hateful (3) scornful (4) worthless \_\_\_\_\_

*Conversant* with art. (1) pleased (2) satisfied (3) associated (4) familiar \_\_\_\_\_

He is *culpable*. (1) excusable (2) blameable (3) reasonable (4) guilty \_\_\_\_\_

Such *cupidity!* (1) innocence (2) eagerness (3) dullness (4) covetousness \_\_\_\_\_

A *curious* person. (1) quaint (2) peculiar (3) inquisitive (4) strange \_\_\_\_\_

*Demean* himself. (1) lower (2) conduct (3) disparage (4) belittle \_\_\_\_\_

I *demur*. (1) depart (2) deny (3) refuse (4) hesitate \_\_\_\_\_

Do not *deride* me. (1) tease (2) annoy (3) disturb (4) ridicule \_\_\_\_\_

*Disaffection* in the ranks. (1) dislike (2) disapproval (3) disloyalty (4) panic \_\_\_\_\_

## AGREEMENT OF VERB WITH SUBJECT

1. Neither the captain nor his *crew were drowned*.

2. Neither the crew nor their captain *was drowned*.

*Sort* and *kind* are singular. When in doubt substitute *variety*.

1. How do you like this *sort* of collars?

2. I cannot get used to this *kind* of golf clubs.

Use the singular form of the verb *do* with the third person singular of the personal pronouns. The plural with the first and second.

1. It *doesn't* make any difference.

2. He *doesn't* seem to care for anything.

3. You *don't* prepare your speeches thoroughly.
4. I *don't* see the difference.

Collective nouns require the singular form of the verb when considered as a group, plural when the individuals of the group are in mind.

1. The jury *has* rendered its verdict.
2. The jury *have* eaten their breakfast.
3. An army *is* a large body of troops.
4. The audience *are* occupied with their individual thoughts.
5. The audience *was* breathless with attention.
6. The government *is* forced to make large expenditures for relief.  
(American)
7. The government *are* hard pressed by international crises. (English)

Parenthetic phrases do not affect the person and number of the verb.

1. The captain, as well as the crew, *was* drowned.
2. This plan, in addition to those previously considered, *was* accepted.

Guard against confusing subject and complement.

1. The sore spot in the army organization *is* the infantry and the artillery.
2. The pine trees *are* the chief attraction of the scene.

#### A WORD WITH THE INSTRUCTOR

Practice on "Voice Utilization" should run throughout the course, or at least until every student has mastered the consonants to the extent of his speech-organ efficiency. No careless or slovenly articulation should be tolerated. Hold the reader or speaker to the task until he makes sufficient improvement or shows clearly that he cannot produce the correct consonantal sounds.

For ordinary cases of lip-laziness the consonants in ordinary discourse are sufficient for practice. For the more confirmed cases, the difficult combinations on pages 67-68 are advised. Prescribe long periods of practice and check for results. If the lip-lazy speaker can clear those hurdles, he can sound any consonants he is likely to run across in his reading or speaking. Usually he can master them if he is held to the task.

## CHAPTER VI

### CONTROL OF THE BODY

#### POSTURE, MOVEMENT, AND GESTURE

**Strive for Complete Co-ordination.**—In the effort to acquire voice control the student has been led to observe that control of certain parts of the body is essential. But this is only a part of the requirement. Complete body control and co-ordination are necessary for effective speaking. The old fable of the stomach and the other members of the body holds true in public speaking as in community organization. No part of the body functions entirely by itself, but all parts have their reflex and sympathetic actions on all other parts. Thus so slight a gesture as would indicate a pinch of salt, or speech so faint as scarcely to be heard, to be effective, must be in co-ordination with all parts of the body.

#### POSTURE

**Avoid Rigidity.**—To achieve the necessary degree of co-ordination, the body of the speaker must be normally in a state of alert relaxation. The speaker must be comfortable on his feet, in his stance, and in his general attitude of body. The basic requirement for posture is that the speaker avoid all semblance of rigidity. Stiffness or rigidity of posture usually results from stage fright, or, more rarely, from a misconception of the proper attitude before an audience. The latter difficulty is more common with students who have had military training and hence have come to regard "attention" as the proper attitude for formal occasions. Most speakers at times are afflicted with some form of stage fright, and hence are often tempted to "freeze" in their posture, much to their own discomfiture and to the annoyance of the audience.

**Distribute the Weight of the Body.**—The first problem in posture is the proper disposition of the weight of the body. Contrary

to the opinion of some writers on public speaking, the weight should not be evenly distributed but should rest a little more on one foot than on the other. This end is achieved by means of the foot positions.

**Get Foot Positions for Normal Posture.**—The normal posture of a speaker—that posture which lends itself most readily to a comfortable stance—is with the weight mainly on the heel of one foot, and with the other foot slightly in advance, relaxed but lightly supporting and alert for movement. With this foot position the speaker will be comfortable; his body parts will be co-ordinated, relaxed, and ready to shift into new positions at will.

**Learn the Other Foot Positions.**—The other foot positions are as follows: (1) the weight primarily on the ball of one foot, the other slightly behind and lightly supporting; (2) the weight mainly on the outside of one foot, the other parallel and lightly supporting. The former is suited for the posture of enthusiasm and urgency; the latter is suited for indicating division or relative position. The speaker usually assumes these positions without conscious effort when the thought or feeling of his utterances requires them.

**Avoid Over-relaxation.**—Some individuals tend toward over-relaxation or vapidity. Since such persons need keying up, they could very profitably spend more time practicing the posture for urgency—the weight on the ball of one foot with the body inclined slightly forward. It is almost impossible to maintain the latter posture without feeling slightly keyed up throughout the body.

**Overcome Reluctance to Move.**—Though the novice may be taught the initial requirements of posture, and thus get momentary relaxation or the opposite—momentary keying up—he is too likely to become rigid or over-relaxed in the positions he assumes unless he forces himself to move from time to time. This the stage-frightened speaker does not want to do, usually for fear of making an awkward movement. Too often, reluctance to move is intensified by the speaker's forgetting the thread of

his discourse. When this happens, he must move or he is lost. Any sort of movement will do; he may rearrange his notes or manuscript, adjust some object on the table or stand before him, step forward or backward or to one side; but he *must move* in order to break the grip of his muscles made rigid by fear. The same rigidity grips the entire body, the muscles and nerve centers controlling brain action as well as the rest. The movement will release the constricted muscles, thereby renewing the flow of thought. Though will power, in persons who possess enough of it, will serve the same purpose, why not bring to the aid of the will the simple ally of movement?

**Move to Be Seen.**—Movement serves the further purpose of keeping the speaker in the eye of the audience. All wild animals instinctively "freeze" in their tracks or characteristic postures when they wish to escape observation. The unflushed covey of quail or the rabbit in his form illustrates this characteristic. Jungle man, of course, utilized the same device for blending with his environment when startled; and however far his civilized progeny may have departed from jungle instincts in other respects, he still is disposed, momentarily, to "freeze" in his tracks when he is startled or frightened. The inexperienced speaker must constantly guard against this tendency. When he feels it gripping him, he must summon courage to move!

**Adapt Movement to Personality.**—The extent and degree of movement desirable vary with different speakers. Some very able speakers, like the late Bishop Mouzon of the Southern Methodist Church, make little or no apparent movement while speaking. Others, of the Billy Sunday type, indulge in a maximum of movement. As a rule, large men, on ordinary occasions, will need to move less than smaller men. Bishop Mouzon was a big man—tall, portly, pleasingly eye-filling as to face and figure. He had a full flow of thought with a ready command of language. Immediately upon his beginning to speak, the listener felt direct communication between the speaker and his audience. He apparently moved little, and yet a motion-picture camera would

have shown more movement than was apparent. His movements were so appropriate as to escape notice.

**Adapt Movement to Purpose.**—Billy Sunday usually spoke in a tabernacle to large crowds of animated people who expected much movement and vigorous utterance. They always got it. If, at a climactic point, Mr. Sunday chose to illustrate the sinner's direful predicament, he would compare him to a baseball player being "chased" between "first" and "second." In the climactic pinch, he would shout at the top of his lungs, "Slide, sinner, slide!" Suiting the action to the words, he would fairly slide for the imaginary base, carrying with him the full emotional participation of his audience. His method was effective; it brought penitents down the "Sawdust Trail," and that was what Mr. Sunday wanted.

To the young speaker, then, the advice is, "Move whenever you want to and as much as you want to; but by all means *move* when that is the thing you least want to do."

**Adapt Movement to Occasion.**—There are certain occasions when a minimum of movement is desirable. Extremely formal occasions—ritualistic or liturgical ceremonies—demand a minimum of movement except such as is called for in the ceremonial form. Any other movements have a discordant effect. Even on semi-formal occasions people of quiet culture deplore either excessive loudness of speech or excessive movement. Usually, they do; but beneath the veneer of culture or the crust of convention, they have the same emotions as the "crowd," and when the occasion demands it, they will welcome vigor of body in driving home a telling thought or feeling.

#### GESTURE

The whole subject of gesture is one on which speech authorities differ. Some go into all the details of the moods, the form, the tempo of a gesture as if it were a piece of sculpture to be set up in an art museum. Others maintain that any gesture that is not spontaneous to the point of being automatic disfigures speech.

It is therefore the contention of the latter group that gesture cannot be taught.

**Practice for Ease and Grace of Gesture.**—Indeed a stiff, limp, or half-hearted gesture does disfigure speech, but there is little reason why gestures should be so made. They will be so made by the beginner, to be sure; and most beginners, being aware of these defects as of the general awkwardness of their movements, are disposed to make as few gestures as possible. The young speaker should realize that gestures, awkward at first, may be timed and co-ordinated in practice until they may be made subconsciously. Everyone who has learned to drive an automobile will recall how awkward were his first efforts to shift gears, apply brakes, etc. With a little practice, however, he learned to make these movements with more ease and grace and without conscious effort.

The mechanism of the gear-shift, of course, aided in the adaptation of hand-and-arm movements to the process. Perhaps some manipulative device, were one available, would aid in co-ordinating gesture to thought and feeling in speech. Lacking such a device, the speaker must become so intent upon the thought or feeling to be emphasized that the idea indicated by the hand movement in gesture will seem quite as real, if not so tangible, as the gear-shift.

**Avoid Weak Gestures.**—The weak gesture is a fault always to be avoided. Once there is sufficient feeling of the importance of the idea to be impressed, the speaker is less likely to make a half-hearted or half-handed gesture. Though some speakers flail the air with over-vigorous gestures, they may very easily be toned down. The big job for the young speaker is to make himself put enough force into his gestures.

**Practice for Vigor of Gesture.**—For practice in gesture any exercise will do that requires vigorous action. The speaker who is less disposed to movement should, at first, choose exercises requiring comparatively few gestures. He should make those few, however, with full-arm, full-body participation. The number of

gestures may be increased as mastery of the movements develops. (See selections for practice at the end of Chapter VII.)

**Co-ordinate Gestures.**—After sufficient practice for vigor of gesture, the student may attack the problem of co-ordination. Suppose the gesture represents a pinch of salt; the student should make it, not with the plier-like movement of index finger and thumb, but with the hand, arm, and whole body participating. *Feel* the gesture all the way down to your toes. This will insure co-ordination of all body muscles. Thus co-ordinated, every desirable gesture may be properly made. (Tell how to play tennis, throw a ball, play golf, cast for bass, or fly-fish for trout.)

**Practice in Private.**—It may be objected that such co-ordination is not a simple matter for a man who is afraid of an awkward movement before an audience. Certainly not, nor is that the time and place to practice for correct gesture. Practice in private and practice over and over until you feel that the making of a gesture has become almost second nature. Then, when you come before your audience, forget that you are supposed to make any gestures; forget everything except the thought you want your audience to get or the course of action you would have them take. The gestures, if sufficiently practiced in private, will take care of themselves. Very likely they will be a little awkward at first, but that awkwardness will disappear as you are fired with the enthusiasm of your message and are stimulated by the response of the audience.

**Adapt Gesture and Mood.**—Think "Heave-ho, my hearties!" when whole-hearted, whole-bodied movement or gesture is required, and think lightly or trippingly when light or tripping thoughts need the eye-punctuation of gesture. Above all, let yourself go! It will be easy enough to rein yourself in if you find that you are going too vigorously..

**Avoid Stiffness.**—It has been pointed out that anything like stiffness of gesture is objectionable. In the making of all gestures a mechanical aid toward gracefulness is acquired by means of a slight curvature of the hand and arm. Even the hand-index

gesture—pointing the finger—should never be made rigidly. The Renaissance artist who painted the picture of the prophet Nathan rebuking his king knew his art. When we look at the picture, we observe a slight curvature in the prophet's index finger as he says to David, "Thou art the man!" However, this curvature in no way lessens our feeling of the prophet's denunciation of the royal sinner.

### EXERCISES

#### POSTURE

In the effort to assume correct posture the problem is to secure proper foot positions for distribution of weight, consequent ease with comfort, and co-ordination.

(1) *Assume Basic Foot Position.* Place most of the weight on the heel of the right foot, with the left a little in advance, alert and lightly supporting. Shift the weight to the heel of the left foot by easily moving through an angle of approximately forty-five degrees. In the foot position as well as in the shift there is no loss in bodily balance or co-ordination nor any tendency to hop. Each student should practice these basic foot positions until he assumes them at will with the consequent ease of bodily carriage.

(2) *Assume Foot Position for Urgency.* Place the weight on the ball of the right foot, with the body inclined slightly forward in the attitude of animated interest and with the left foot a little behind, lightly supporting and alert for a shift. Less practice is necessary for this stance than for stance number (1), because it is less often used and is a normal bodily response to a feeling of enthusiasm or eagerness. Avoid "hinging" in the middle and other uncouth ways of leaning. Note that it is impossible to feel comfortable in this position without using one or both hands in gesture. If you find it difficult to make gestures, assume the position for urgency at some appropriate point in your speech and see if you do not gesture automatically.

(3) *Assume Foot Position for Alternation or Division.* For alternation or division, place the weight on the outside of the right foot. With the left foot parallel, and with the body slightly inclining, make the shift by simply inclining the body from left to right and *vice versa*.

No special exercises are needed for movement except to avoid "freezing" in your tracks or, in rare cases, moving too

much. Heed the general criticism of your bearing on the platform.

For exercises in gesture memorize at least one of the selections at the end of Chapter VII. Study the piece with a view to seeing where gestures are needed. As you practice the piece, make the gestures where you feel they belong.

#### WORDS OFTEN CONFUSED BECAUSE OF RESEMBLANCE IN SOUND OR SENSE

##### *Council, counsel.*

1. The city \_\_\_\_\_ passed three ordinances.
2. Are you \_\_\_\_\_ for the plaintiff in this case?

##### *Credible, creditable.*

1. This is \_\_\_\_\_ testimony because it is consistent.
2. He made a most \_\_\_\_\_ resolve.
3. The boy gave a \_\_\_\_\_ account of his whereabouts.

##### *Demand, command.*

1. I \_\_\_\_\_ you to come out.
2. He will \_\_\_\_\_ his rights as a citizen.
3. A weak-willed person cannot \_\_\_\_\_ obedience.

##### *Detract, distract.*

1. Such loud dress will \_\_\_\_\_ from your appearance.
2. The speaker's random movements \_\_\_\_\_ the audience; they \_\_\_\_\_ from his effectiveness.

##### *Egoism, egotism.*

1. \_\_\_\_\_ is the basis of a system of philosophy; \_\_\_\_\_ is the philosophy of fools.

#### VOCABULARY BUILDING

Look up the meaning and the pronunciation of the following words. Use each word orally as often as possible until you have mastered it.

accretion  
belligerent  
cajole  
deference  
ecstasy

felicity  
garrulous  
hilarity  
immaculate  
jargon

knead  
labial  
mendicant  
neurotic  
odious

paroxysm  
quaver  
refute

scintillate  
terminology  
undulate

vindicate  
whimsical  
zealot

## CHOICE OF SYNONYMS

Why *discriminate*? (1) judge (2) blame (3) censure  
(4) make distinctions \_\_\_\_\_

A *factious* element. (1) partisan (2) truthful (3)  
seditious (4) real \_\_\_\_\_

An important *factor*. (1) agent (2) influence (3)  
result (4) component \_\_\_\_\_

A *fastidious* person. (1) vain (2) showy (3) whimsical  
(4) fashionable \_\_\_\_\_

This *facilitates* our plan. (1) upsets (2) disarranges  
(3) makes easy (4) ruins \_\_\_\_\_

The *effigy* on the mountain. (1) crag (2) ledge (3)  
peak (4) image \_\_\_\_\_

Please *elucidate*. (1) light (2) inspire (3) explain  
(4) avoid \_\_\_\_\_

To *extenuate* the fault. (1) extend (2) broaden (3)  
make less (4) palliate \_\_\_\_\_

*Enervating* climate. (1) bracing (2) oppressive (3)  
healthful (4) weakening \_\_\_\_\_

Avoid confusion of the subject with the expletive *there*.

1. There *were* in the box a saw, two files, and a pair of pliers.
2. There *are* not sufficient grounds for appeal.
3. There *seem* to be several reasons to the contrary.

Guard against incorrect uses of past tense and past participle.

1. The chaff was *borne* away on the wind.
2. The captain quietly *bade* us good-night.
3. He had *bidden* us farewell once before.
4. I had *bid* only once when the picture was knocked down to me.
5. The hydrant had *burst* before the last freeze.
6. The gun *burst* at the third discharge.
7. The duck *dived* into the lake; it had *dived* before we saw it.
8. He *dragged* a length of rope across the desk.
9. Topsoil roads should be *dragged* after each rain.
10. The workmen *drank* too much ice water.
11. They should not have *drunk* so much.

12. I have *driven* most of the popular-priced cars.
13. The bird has *frown* where mighty rivers have *flowed* to the sea through the ages.
14. My hand seems *frozen*.
15. He has *got* what he came for.
16. Tom had *gone* when we arrived.
17. The Persian king *hanged* Haman.
18. People were *hanged* for minor crimes in old England. Their bodies often *hung* for months in sight of the highways.
19. Tom *laid* the book on the table. He had *laid* it there when the bell rang. He *lay* on his bed for an hour. He has always *lain* down for a few minutes before meals.
20. Much of the quantum theory has never been *proved*.
21. The farmer *rid* his fields of insect pests by poisoning. He has thus *rid* himself of much annoyance.

#### A WORD WITH THE INSTRUCTOR

1. Coach the student in maintaining alert, erect, and yet easy posture. Do not permit slumping, angular bending, or rigidity of stance.
2. It is important to see that the student make some movements during the delivery of his speech. He should also make some gestures, however awkward. Even an awkward gesture breaks the inhibition against movement of the arms, and hence is by so much a step forward. Timely suggestions and sympathetic coaching will go a long way toward helping the student overcome his awkwardness.

## CHAPTER VII

### READING AND INTERPRETATION

**ORAL** reading is so important a form of speaking that it can hardly be overstressed in a speech text. Aside from the ability to converse well, there is no surer mark of culture than the ability to read well. The reader, like the conversationalist, is known and read of all persons with whom he communicates. Wrong accents, improper timing and phrasing, and general faulty vocalization—all mark the reader as lacking in culture. The listener is so absorbed in his reactions to the reader's imperfections that he gets very little of the thought. When phrasing and pronunciation are extremely poor, the performance becomes nerve racking. Something of this sort was happening in the nursery when a four-year-old said to her Negro nurse, "Grace, let's don't read any more now; it makes me feel kinder dizzy."

Perhaps the prevalence of poor reading is due to the fact that in ordinary human intercourse reading aloud is no longer so important a means of imparting information as it once was. Since most people can read for themselves, only young children, sick people, the blind, and the illiterate have to be informed in this way. Fortunately most of those who undertake to supply information and entertainment to these limited groups read very well. When they do not, heaven help the undeveloped, the afflicted, and the underprivileged! Here we might dismiss the subject if there were not other uses of reading than those mentioned. With the development of radio speaking, however, the importance of oral reading has been greatly intensified. As never before, public speakers have found it desirable to make the voice carry the full burden of thought and feeling. Radio laws and the practice of broadcasting systems require reading from script in broadcasting. Only in rare instances are exceptions made. This requirement makes it necessary that radio speakers be good readers. To do so requires attention to a number of details that

many of us have hitherto regarded lightly if at all. These details will be taken up in the discussion of the different kinds of reading—perfunctory reading, informational reading, interpretation, and impersonation.

#### PERFUNCTORY READING

The first of these, perfunctory reading, is merely a mechanical process gone through with usually to comply with some formal or legal requirement. An example is the different readings through which a bill must pass in the state legislature before it may become a law, and the formal or printed part of legal documents read in court. No one pays any attention to this sort of reading; and hence its only requirement is the utterance of the words in accordance with their phrasal construction.

#### INFORMATIONAL READING

Next, informational reading is that done in everyday life to give the sense of the selection read. No particular preparation for this sort of reading is necessary beyond ability to articulate and pronounce accurately with due attention to sentence structure and general relation of ideas. Of course a knowledge of the meaning of the words and flexibility of voice are necessary to carry the full meaning of what is read. As simple as these few requirements may seem, it is noteworthy that there are few groups of students of whom a large percentage do not need drill in this kind of reading.

**Many Students Read Poorly.**—We Americans as a whole read poorly. Many students who have had advantage of high school and often college education read like fourth-graders. Sometimes the difficulty is in the student's breathing. Many do not breathe deeply and rhythmically enough to give an even flow of utterance. Others, probably because of poor eyesight or poorly taught sight reading, fail to recognize or call the words correctly. Thus "of" is often pronounced "off," "or," or "on"; "though," "thought" or "through"; "than," "then" or "that"—and so

on, *ad nauseam*. Then there is the "dodgy" reader who will slur the sound of certain words to avoid being caught in mispronunciation.

#### INTERPRETATIVE READING

Since interpretative reading implies the expression of the full feeling as well as the thought of the matter read, it is worse than useless for the student of speech to undertake interpretation before he has mastered all the components of meaning—the words, the phrasing, the sentence structure, the full thought of the assignment. Next, he must learn something of the personality, the experiences, and the mental and emotional bent of the author.

**Interpretation Is Based on Research.**—For instance, to read with full interpretation so simple a bit of verse as Burns' "Ae Fond Kiss" one must learn much about the life and loves, the ambitions, the disappointment, the heartbreak of Burns' life.

Of this short poem Sir Walter Scott said that the first four lines were worth a thousand romances. Matthew Arnold, in applying his classic yardstick of criticism to the poetry of Burns and Chaucer, maintains that in this poem Burns rises to the level of high seriousness, reached and maintained only by the immortals—Homer, Shakespeare, Dante, and Milton. Why? We naturally ask ourselves why this little poem, above all his other works, registers the high mark of the poet's genius. Which of his passionate love affairs does the poem commemorate?

The poem was written about an affair with a Mrs. Maclehose, a young socialite of Edinburgh, during the brilliantly promising season in that city. In the judgment of the best critics and biographers, this was by no means the most heartfelt of the poet's amours. His youthful passion for Ellison Begbie, his idealized love for Mary Campbell, and certainly the strong, deep affection he always felt for his wife, Jean Armour—all of them must have outweighed this passing fancy.

Fully to appreciate and account for the "high seriousness" of the poem we must know several facts of Burns' life and am-

bition. First, he was a peasant fully conscious and resentful of all a Scottish peasant's limitations and oppressions. He had seen his father's back bowed and his temples grayed in the struggle to wring from the poor tenant farm sustenance and the means for a meager culture for his children. He had watched his father struggle on, toilworn and racked with consumption, while the landed gentry enjoyed their unearned wealth and gay social life. With his own hands at the plow-handles Burns had felt himself drawn into the footsteps of his father, who in the end had escaped imprisonment for debt only by death from consumption. Thomas Carlyle is right in his statement that, above all things, Burns longed for the better things of life which he felt in his heart his genius entitled him to.

At a moment of almost despair, when he was about to forsake his native land for a second chance in Jamaica, the publication of the Kilmarnock edition of his poems made him famous. He was invited up to Edinburgh, where he knew lay the possible fulfillment of his life ambition. Once there, he saw, or thought he saw, that for a plowboy poet this fulfillment could come only at the price of fawning subserviency. This the native dignity of his manhood forbade. He could not flatter the Edinburgh savants for the honors they could bestow on him.

The affair with Mrs. Maclehose was part and parcel of the whole Edinburgh experience. The young matron rejected Burns. Disappointed in love and literary aspirations, Burns turned to boon companions to drown his sorrows. After several months of riotous living, he returned to Ayr broken in health and spirit. Characteristically he voiced his regret in a love lyric, "Ae Fond Kiss."

Then "Ae Fond Kiss," which in tragic wistfulness is surpassed only by Shakespeare at his best, is the cry of a broken heart—the heart of the most human, the most loving, if not the most loved, of all the British poets.

If we fully grasp these facts, if we can feel them as the poet himself must have felt them, we can interpret those four lines of the poem singled out by Matthew Arnold:

Had we never loved sae kindly,  
Had we never loved sae blindly,  
Never met—or never parted—  
We had ne'er been broken-hearted.

## IMPERSONATION AND ACTING

The achievement of the great impersonators and actors—their ability to assume and maintain personality and character roles—rests primarily upon their infinite capacity for taking pains and going to all lengths to lay hold on sure grounds for a sympathetic understanding of those characters! Mr. Paul Muni, in Walter Winchell's "On Broadway," July 30, 1938, makes this fact very clear.

There's a great deal more to recreating a famous character than pinning whiskers on your chin and putting a pillow under your vest. Makeup plays a big part—research plays a bigger. You have to know, for instance, how Zola looked before you can bring him to the screen. But you should know also that he set traps on his roof top for sparrows and broiled them over a gas jet on the end of a curtain rod to keep from starving to death. You must study the man—his habits, his idiosyncrasies, his daily life. You have to feel, before you step into his shoes, that you have known the man for a great many years.<sup>1</sup>

Mr. Muni goes on to explain his method of "digging into the lives of famous men" whom he plans to present on the screen. Thus he discovered that Zola was so dull in college that his instructors gave him zero on rhetoric and literature; that, though rather lazy in his early life, he later worked ten hours a day as a clerk, then wrote a thousand words each night; that he had to endure untold hardships because of lack of fuel, and at one time was forced to wrap a sheet around his legs for want of a pair of trousers. Similarly he recorded the interesting facts from the life of Pasteur when preparing for his screen portrayal of that great man. In the same way he worked on Maximilian in preparation for the production of *Juárez*.

Great actors of all times have been tireless in their efforts to learn all about the characters they impersonated as well as

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<sup>1</sup> Reprinted by special permission of Walter Winchell and Paul Muni.

the manners, customs, and spirit of the times in which they lived. Sir Henry Irving's Shylock and Miss Julia Marlowe's Portia were quite as much the product of research by these great artists as of their native genius.

**Master Voice and Phrasing.**—Once he is master of the thought and feeling, the reader or the actor will be able to express them by attention to voice and pantomime. To carry the thought he must master pitch, time phrasing, force, and quality of voice in the order named. Fortunately most of us are so constructed, intellectually and emotionally, that we bring these vocal elements into play with increasing effectiveness as we know more fully and feel more deeply on the subject. The moral then is *know and feel!*

#### IMPERSONATION

Impersonation is interpretation plus actual assumption, as far as possible, of the personality of the chosen character. To attain this end the impersonator must know his subject as he does his most intimate acquaintances—all his traits, peculiarities of voice, manner, dress, and action. As we all have observed, we recognize by a lift of the shoulder, a tilt of the head—any peculiarity of posture or gesture—persons whose faces we cannot see. Knowledge of these peculiarities and ability to mimic them go a long way in impersonation. The impersonator must think and feel as does his subject. Figuratively, but none the less effectively, he must put himself in the other person's shoes, hat, coat—entire dress—as well as mood and temper. To all intents and purposes he must *be* that person.

**Begin with Outstanding Characters.**—For the beginner, exercises in impersonation should be based on outstanding individuality of voice and manner. Less striking characteristics are very difficult to imitate. Many radio impersonators like to imitate Bob Burns, Garbo, and the President in his fireside radio talks.

**Start Right.**—Select your subject. Think of him—his individuality of manner, dress, tone, and action. Try to feel for the time

being that you are that person. Recall, if you can, a speech or part of a conversation he participated in, and then launch into the impersonation with all the daring and abandon you can muster. The result may surprise you.

#### RESEARCH FOR INTERPRETATIVE READING

Since effective interpretative reading is based on a full knowledge of the subject, little may be hoped for from practice that is not based on study and research. For this reason, and in order that the student may not spread his efforts over too much ground, it is best for each student to select a writer whose works he feels he would like to read.

Those who have no particular choice of a writer should reread the discussion of Burns' composition of "Ae Fond Kiss" on pages 93-105 of this chapter, then attempt to read the poem. A study should then be made of the life and works of Burns. For this purpose the student should select and read from the following bibliography until he feels that he knows Burns the man and poet well enough to interpret him.

#### BIBLIOGRAPHY

*Life of Burns*: F. B. Snyder (Macmillan), G. Setoun (Scribners); J. C. Shairp (English Men of Letters); T. F. Henderson (Oxford Press); W. E. Henley (Cambridge Ed.)

*Essays*: Thomas Carlyle, R. L. Stevenson, Stopford Brooke, Matthew Arnold, *The Study of Poetry*.

For mastery of the Scottish dialect, read the following prose selections: *Beside the Bonnie Brier Bush*, by Ian McLaren.

*Wandering Willie's Tale*, by Sir Walter Scott.

"Thrawn Janet," by R. L. Stevenson.

After sufficient study and research each student should attempt a second interpretation of "Ae Fond Kiss," and then other poems by Burns.

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*Life of Tennyson:* Andrew Lang (Blackwood); T. R. Lounsbury; A. C. Benson (Methuen); Sir A. C. Lyall (English Men of Letters); *Tennyson and His Friends*, by Hallam Tennyson (Macmillan); *The Poetry of Tennyson*, by Henry van Dyke (Scribner); *Tennyson, His Art and His Relation to Modern Life*, by Stopford Brooke; *Tennyson as a Religious Leader*, by C. F. G. Masterman.

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*Essays:* Browning's Criticism of Life, by W. F. Revell; J. Jacobs, *Literary Studies*; Browning's Message to His Time, by E. Bedoe; *The Poetry of Barbarism*, by George Santayana, in *Interpretations of Poetry and Religion*.

*Life of Rudyard Kipling:* John Palmer, *Writers of Today*.

*Criticism:* Rudyard Kipling, a Literary Appreciation, by R. Thurston Hopkins; Critical Study, by Cyril Falls; *Rudyard Kipling, a Criticism*, by Richard Le Gallienne.

Other references may be added to this list as the students select their favorite authors. A convenient source of biographical and critical reference may be had in the card catalog of the college library.

#### EXERCISES FOR READING AND INTERPRETATION

##### THE NIGHT THEY BURNED SHANGHAI

Robert D. Abrahams

The night they burned Shanghai we had a date,  
Bridge with the Watermans in Germantown.  
"Now, John, be careful of the game you play;  
Don't overbid. Play safe."

"I will, Louise.

Let's not discuss it. I'm not good at cards.  
 Lord, it's a long way in to Watermans'—  
 Half Philadelphia's length, if it's an inch.  
 Why do we have to live near Valley Forge,  
 If all our dates must be in Germantown?"

(Tonight Shanghai is burning,  
 Bright Shanghai of the Bund;  
 The rickshas all are overturned,  
 The China-hands are stunned.

The curio shops are looted,  
 The fan-tan games are gone;  
 The shrieks of haunted children rise,  
 The bombing planes drone on.)

Darling Louise, but eighteen, then, and slim,  
 Not thirty-two and card-wise, neighbor-wise.  
 Darling Louise, but eighteen, then, and slim,  
 Let's grab it while we can and make it ours.  
 Bucharest, the band at Parcul Carol  
 Will play for us alone if we are there;  
 And Copenhagen—Tivoli at night—  
 Naples and Athens, Persia, Xanadu,  
 Adventure everywhere for you and me;  
 We need not even go so far afield.  
 Here in this Philadelphia, our frontier,  
 We'll find stuffed shirts to puncture, work to do,  
 Dead wood to clear away, great causes ready,  
 Making to stay at home adventure too.  
 Adventure shared is most of love, Louise."

(How far is Germantown from Valley Forge?  
 A bitter March in winter for the troops,  
 While Tories dance in town with General Howe.  
 And gentlemen sit down at cards and dice,  
 And wonder when that rabble will give in.  
 "My dear, I cannot understand this Washington—  
 A gentleman, at that, to lead revolt.  
 And what's the latest fashion from abroad?  
 Pray, who is marrying who, and' who is not?")

Then, I remember, "Shanghai, too," I whispered,  
 "We'll know bright Shanghai of the Bund, Louise.  
 We'll ride in rickshas down by Soochow Creek  
 And haggle with the Chinese curio men."  
 And eager-eyed Louise looked back at me  
 And answered, "Yes, John, yes, we'll do it all."  
 I know she meant it, and I meant it, too.

(Tonight Shanghai is burning,  
 The flames are leaping high,  
 And those who fought or kept the peace,  
 Alike must drably die.)

"Louise," I say, "we'll never get to Burma,  
 Or go to Dutch Guiana or Shanghai—  
 No, not Shanghai; they're burning that tonight;  
 But yet we've our frontier in Philadelphia;  
 Next year let's take an interest in the world;  
 Go into politics, perhaps, or write a book,  
 Or make a fight for ancient liberties,  
 Or go adventuring some other way.  
 But not Shanghai—they're burning that tonight—  
 And not tonight—we have a date tonight,  
 And that's the way it always seems to be.  
 Wait long enough and Shanghai always burns.  
 Your bridges burn before you, not behind."

(Tonight Shanghai is burning,  
 The fan-tan games are stilled,  
 The chips cashed in blood and gore—  
 The players all are killed.)

"Isn't it strange, Louise, that up this road  
 The Continental Army came one day,  
 Where now we're driving down to Watermans'  
 To spend a little quiet time at cards?"  
 "I think the door's the second on the right."  
 And Waterman is probably inside,  
 Setting the folding table up, the chairs.  
 In every second house in Germantown,  
 At this particular moment, I believe  
 You'd find a man unfolding little chairs.

(There was a place I wanted much to see—  
 Madrid, the place was called—That's burning too—  
 And Prague and Hankow, going with the rest.  
 Well, next year maybe no more bridge, Louise—  
 Next year adventure right at Valley Forge—  
 Next year is for living—here is our frontier.)

And now we come at last to Watermans';  
 Our host is waiting pleasantly inside.  
 "And play a safe game, will you, John, this time?"  
 Louise says while we park our car.  
 "I will, Louise, I will."

I know I will.  
 And after greetings, Waterman exclaims,  
 "A fine mess in the Far East, boys and girls,"  
 And we agree, and we sit down to play.  
 Tonight they burn Shanghai, and we are safe  
 Safe from the world and all its puzzles—safe  
 From everything except our own contempt.

(Tonight Shanghai is burning,  
 And we are dying, too.  
 What bomb more surely mortal  
 Than death inside of you?

For some men die by shrapnel,  
 And some go down in flames,  
 But most men perish inch by inch,  
 In play at little games.)<sup>1</sup>

#### AE FOND KISS

Robert Burns

Ae fond kiss, and then we sever!  
 Ae farewell, and then forever!  
 Deep in heart-wrung tears I'll pledge thee,  
 Warring sighs and groans I'll wage thee.

Who shall say that Fortune grieves him,  
 While the star of hope she leaves him?  
 Me, nae cheerfu' twinkle lights me,  
 Dark despair around benights me.

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<sup>1</sup> Reprinted by special permission of *The Saturday Evening Post*, copyright 1939 by The Curtis Publishing Company.

I'll ne'er blame my partial fancy :  
 Naething could resist my Nancy !  
 But to see her was to love her,  
 Love but her, and love for ever.

Had we never loved sae kindly,  
 Had we never loved sae blindly,  
 Never met—or never parted—  
 We had ne'er been broken-hearted.

## ODE TO THE WEST WIND

Percy Bysshe Shelley

O, wild West Wind, thou breath of Autumn's being,  
 Thou from whose unseen presence the leaves dead  
 Are driven, like ghosts from an enchanter fleeing,

Yellow, and black, and pale, and hectic red,  
 Pestilence-stricken multitudes; O, thou,  
 Who chariotest to their dark wintry bed

The winged seeds, where they lie cold and low,  
 Each like a corpse within its grave, until  
 Thine azure sister of the spring shall blow

Her clarion o'er the dreaming earth, and fill  
 (Driving sweet buds like flocks to feed in air)  
 With living hues and odors plain and hill:

Wild Spirit, which art moving everywhere;  
 Destroyer and preserver; hear, O, hear!

. . . . .

If I were a dead leaf thou mightest bear;  
 If I were a swift cloud to fly with thee;  
 A wave to pant beneath thy power, and share

The impulse of thy strength, only less free  
 Than Thou, O, uncontrollable! If even  
 I were as in my boyhood, and could be

The comrade of thy wanderings over heaven,  
 As then, when to outstrip thy skiey speed  
 Scare seemed a vision ; I would ne'er have striven

As thus with thee in prayer in my sore need.  
 Oh ! lift me as a wave, a leaf, a cloud !  
 I fall upon the thorns of life ! I bleed !

A heavy weight of hours has chained and bowed  
 One too like thee : tameless, and swift, and proud.

Make me thy lyre, even as the forest is :  
 What if my leaves are falling like its own !  
 The tumult of thy mighty harmonies

Will take from both a deep, autumnal tone,  
 Sweet though in sadness. Be thou, spirit fierce,  
 My spirit ! Be thou me, impetuous one !

Drive my dead thoughts over the universe  
 Like withered leaves to quicken a new birth !  
 And, by the incantation of this verse,

Scatter, as from an unextinguished hearth  
 Ashes and sparks, my words among mankind !  
 Be through my lips to unawakened earth

The trumpet of a prophecy ! O, Wind,  
 If Winter comes, can Spring be far behind ?

## MAN AND NATURE

From *Childe Harold, Canto IV*

Lord Byron

Oh ! that the Desert were my dwelling-place,  
 With one fair Spirit for my minister,  
 That I might all forget the human race,  
 And, hating no one, love but only her !  
 Ye elements !—in whose ennobling stir  
 I feel myself exalted—Can ye not  
 Accord me such a being ? Do I err  
 In deeming such inhabit many a spot ?  
 Though with them to converse can rarely be our lot.

There is a pleasure in the pathless woods,  
 There is a rapture on the lonely shore,  
 There is society, where none intrudes,  
 By the deep Sea, and music in its roar:  
 I love not Man the less, but Nature more,  
 From these our interviews, in which I steal  
 From all I may be, or have been before,  
 To mingle with the Universe, and feel  
 What I can ne'er express, yet cannot all conceal.

Roll on, thou deep and dark blue Ocean—roll!  
 Ten thousand fleets sweep over thee in vain;  
 Man marks the earth with ruin—his control  
 Stops with the shore; upon the watery plain  
 The wrecks are all thy deed, nor doth remain  
 A shadow of man's ravage, save his own,  
 When for a moment, like a drop of rain,  
 He sinks into thy depths with bubbling groan  
 Without a grave, unknelled, uncoffined, and unknown.

WHEN I HAVE FEARS THAT I MAY CEASE TO BE

John Keats

When I have fears that I may cease to be  
 Before my pen has gleaned my teeming brain,  
 Before high-piled books, in charact'ry,  
 Hold like rich garners the full-ripened grain;  
 When I behold, upon the night's starred face  
 Huge cloudy symbols of a high romance,  
 And think that I may never live to trace  
 Their shadows, with the magic hand of chance;  
 And when I feel, fair creature of an hour!  
 That I shall never look upon thee more,  
 Never have relish in the faery power  
 Of unreflecting love!—then on the shore  
 Of the wide world I stand alone, and think  
 Till Love and Fame to nothingness do sink.

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(NOTE: To feel the poignancy of these lines one must know that Keats was conscious throughout his brief literary career of the imminence of death.)

## DAVID'S LAMENT OVER SAUL AND JONATHAN

## THE SECOND BOOK OF SAMUEL

## Chapter I, Verses 19-27

The beauty of Israel is slain upon thy high places; how are the mighty fallen!

Tell it not in Gath, publish it not in the streets of Askalon; lest the daughters of the uncircumcised triumph.

Ye mountains of Gilboa, let there be no dew, neither let there be rain, upon you, nor fields of offerings: for there the shield of the mighty is vilely cast away, the shield of Saul, as though he had not been anointed with oil.

From the blood of the slain, from the fat of the mighty, the bow of Jonathan turned not back, and the sword of Saul returned not empty. Saul and Jonathan were lovely and pleasant in their lives, and in their death they were not divided: they were swifter than eagles, they were stronger than lions.

Ye daughters of Israel, weep over Saul, who clothed you in scarlet, with other delights, who put on ornaments of gold upon your apparel.

How are the mighty fallen in the midst of the battle! O Jonathan, thou wast slain in thine high places.

I am distressed for thee, my brother Jonathan: very pleasant hast thou been unto me: thy love to me was wonderful, passing the love of women.

How are the mighty fallen, and the weapons of war perished!

## THE TWENTY-THIRD PSALM

The Lord is my shepherd; I shall not want.

He maketh me to lie down in green pastures: he leadeth me beside the still waters.

He restoreth my soul: he leadeth me in the paths of righteousness for his name's sake.

Yea, though I walk through the valley of the shadow of death, I will fear no evil: for thou art with me; thy rod and thy staff they comfort me.

Thou preparest a table before me in the presence of mine enemies: thou anointest my head with oil; my cup runneth over.

Surely goodness and mercy shall follow me all the days of my life: and I will dwell in the house of the Lord for ever.

WAR WITH GERMANY<sup>1</sup>

Woodrow Wilson

Gentlemen of the Congress, it is a distressing and oppressive duty which I have performed in thus addressing you. There are, it may be, many months of fiery trial and sacrifice ahead of us. It is a fearful thing to lead this great, peaceful people into war, into the most terrible and disastrous of all wars, civilization itself seeming to be in the balance.

But the right is more precious than peace, and we shall fight for the things which we have always carried nearest our hearts—for democracy, for the right of those who submit to authority to have a voice in their own governments, for the rights and liberties of small nations, for a universal dominion of right by such a concert of free peoples as will bring peace and safety to all nations and make the world itself at last free.

To such a task we can dedicate our lives and our fortunes; everything that we are and everything that we have, with the pride of those who know that the day has come when America is privileged to spend her blood and her might for the principles that gave her birth and happiness and the peace which she has treasured. God helping her, she can do no other.

## HAMLET'S SOLILOQUY

William Shakespeare

To be, or not to be—that is the question;  
 Whether 'tis nobler in the mind to suffer  
 The slings and arrows of outrageous fortune,  
 Or to take arms against a sea of troubles,  
 And by opposing end them. To die—to sleep—  
 No more; and by a sleep to say we end  
 The heart-ache, and the thousand natural shocks  
 That flesh is heir to—'tis a consummation  
 Devoutly to be wish'd. To die—to sleep;—  
 To sleep! perchance to dream! ay, there's the rub;

## HAMLET'S ADVICE TO THE PLAYERS

William Shakespeare

Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue: but, if you mouth it, as many of your players do, I had as lief the town-crier spoke my lines. Nor do not saw the air too much with your hand, thus; but use all gently: for in the very torrent, tempest,

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<sup>1</sup> Reprinted by special permission of Mrs. Edith Bolling Wilson.

and, as I may say, the whirlwind of passion, you must acquire and beget a temperance that may give it smoothness. O, it offends me to the soul to hear a robustious periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings; who, for the most part are capable of nothing but inexplicable dumb-shows and noise. I would have such a fellow whipp'd for o'erdoing Termagant; it out-herods Herod: pray you, avoid it.

Be not too tame neither, but let your own discretion be your tutor: suit the action to the word, the word to the action; with this special observance, that you o'erstep not the modesty of nature: for any thing so overdone is from the purpose of playing, whose end, both at the first and now, was and is, to hold, as 'twere, the mirror up to nature; to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure. Now, this overdone, or come tardy of, though it make the unskillful laugh, cannot but make the judicious grieve; the censure of the which one must, in your allowance, o'erweigh a whole theatre of others. O, there be players that I have seen play, and heard others praise, and that highly, not to speak it profanely, that, neither having the accent of Christians nor the gait of Christian, pagan, nor Turk, have so struttred and bellowed, that I have thought some of Nature's journeymen had made them, and not made them well, they imitated humanity so abominably.

## MACBETH'S VISION

William Shakespeare

Is this a dagger which I see before me,  
The handle toward my hand? Come, let me clutch thee.  
I have thee not, and yet I see thee still.  
Art thou not, fatal vision, sensible  
To feeling as to sight? or art thou but  
A dagger of the mind, a false creation,  
Proceeding from the heat-oppressed brain?  
I see thee yet, in form as palpable  
As this which now I draw.  
Thou marshall'st me the way that I was going;  
And such an instrument I was to use.  
Mine eyes are made the fools o' the other senses,  
Or else worth all the rest: I see thee still;  
And on thy blade and dudgeon gouts of blood,  
Which was not so before.—There's no such thing:  
It is the bloody business which informs  
Thus to mine eyes.

## From the EPILOGUE TO ASOLANDO

Robert Browning

Like the aimless, helpless, hopeless, did I drivel  
 —Being—who?  
 One who never turned his back but marched breast forward,  
 Never doubted clouds would break,  
 Never dreamed, though right were worsted, wrong would triumph,  
 Held we fall to rise, are baffled to fight better,  
 Sleep to wake.

No, at noonday in the bustle of man's work-time  
 Greet the unseen with a cheer!  
 Bid him forward, breast and back as either should be,  
 "Strive and thrive!" cry "Speed,—fight on, fare ever  
 There as here!"

## From ULYSSES

Alfred Tennyson

Come, my friends,  
 'Tis not too late to seek a newer world.  
 Push off, and sitting well in order smite  
 The sounding furrows; for my purpose holds  
 To sail beyond the sunset, and the baths  
 Of all the western stars, until I die.

Though much is taken, much abides, and though  
 We are not now that strength which in old days  
 Moved earth and heaven, that which we are, we are;  
 One equal temper of heroic hearts,  
 Made weak by time and fate, but strong in will  
 To strive, to seek, to find, and not to yield.

## OUR SOLDIERS

Mark E. Bradley

When War's red beacon has faded,  
 And the bugle has died on the air;  
 When the mouldering musket and cannon  
 Have blent with the sword in the share—

They shall rest under Freedom's escutcheon  
 To arise with Joshua's men,  
 Who stood with the sun at Ajalon  
 And who smote the wild warriors of Zin.  
 They shall stand with the brave of all ages—  
 Leonidas, Nelson, and Ney;  
 'Twixt the buckler and gleaming habergeon,  
 Lo the khaki, the blue, and the gray!  
 And surely Immanuel shall praise them,  
 As chorusing angels proclaim,  
 "They fought for the right as they saw it,  
 And never for glory or fame!"

## DEATH OF WADE HAMPTON

Mark E. Bradley

Somewhere, surely somewhere,  
 There's a tattered ensign streaming,  
 And its moth-bitten blue  
 Lets glimmer through  
 The moonbeams ghostly gleaming;  
 Somewhere, surely somewhere,  
 There are phantom horsemen biding—  
 'Neath palm and pine  
 A thin gray line  
 Waits the bugle call for riding;  
 And chieftain after chieftain,  
 Who rides the wood paths near,  
 They will neither heed nor follow  
 Till Hampton doth appear;  
 And sentry after sentry  
 His lonely post shall tread  
 Ere one shall cry,  
 "He's drawing nigh  
 The bivouac of the dead!"

## THE MEASURE OF A MAN

(In Kansas City *Times*)

Not—  
 "How did he die?"  
 But—  
 "How did he live?"

Not—

“What did he gain?”

But—

“What did he give?”

These are the units

To measure the worth

Of a man, as a man,

Regardless of birth.

Not—

“What was his station?”

But—

“Had he a heart?”

And—

“How did he play

His God-given part?”

Was he ever ready

With a word of good cheer,

To bring back a smile,

To banish a tear?”

Not—

“What was his church?”

Nor—

“What was his creed?”

But—

“Had he befriended

Those really in need?”

Not—

“What did the sketch

In the newspapers say?”

But—

“How many were sorry

When he passed away?”

#### IT HAS BEEN SAID

(From the Sanskrit<sup>1</sup>)

Look on this day,  
For it is life,  
The very life of life.  
In its brief course

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<sup>1</sup> Author unknown.

Lie all the verities of your existence;  
 The bliss of growth,  
 The glory of action,  
 The splendor of beauty;  
 For yesterday is but a dream;  
 Tomorrow is only a vision,  
 But today, well lived  
     Makes every yesterday a dream of happiness,  
 Every tomorrow a vision of hope.  
     Look to this day!

HOW DID YOU DIE? <sup>1</sup>

Edmund Vance Cooke

Did you tackle that trouble that came your way  
 With a resolute heart and cheerful?  
 Or hide your face from the light of day  
 With a craven soul and fearful?  
 Oh, a trouble's a ton, or a trouble's an ounce,  
 Or a trouble is what you make it,  
 And it isn't the fact that you're hurt that counts,  
 But only how did you take it?

You are beaten to earth? Well, well, what's that?  
 Come up with a smiling face!  
 It's nothing against you to fall down flat,  
 But to lie there—that's disgrace.  
 The harder you're thrown, why, the higher you bounce!  
 Be proud of your blackened eye!  
 It isn't the fact that you're licked that counts;  
 It's how did you fight and why?

And tho' you be done to the death, what then?  
 If you battled the best you could,  
 If you played your part in the world of men,  
 Why, the Critic will call it good.  
 Death comes with a crawl, or comes with a pounce,  
 And whether he's slow or spry,  
 It isn't the fact that you're dead that counts,  
 But only how did you die?

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<sup>1</sup> Reprinted by permission of Edmund Vance Cooke, from *Impertinent Poems* (copyright 1904, by Dodge Publishing Company, New York City).

## WORDS OFTEN CONFUSED BECAUSE OF RESEMBLANCE IN SOUND OR SENSE

Insert the correct word orally or in writing.

*Elapse, lapse.*

1. Much time will \_\_\_\_\_ before the world is free of dictators.
2. Many changes are wrought by \_\_\_\_\_ (s) of time.

*Emigrate, immigrate.*

1. Fewer people \_\_\_\_\_ from Ireland than formerly.
2. Fewer people \_\_\_\_\_ to America than formerly.

*Emulate, imitate.*

1. We should \_\_\_\_\_ the example of the great.
2. It is a poor policy for a speaker to \_\_\_\_\_ the mannerisms of another.

*Enter, inter.*

1. The procession will \_\_\_\_\_ through the driveway to \_\_\_\_\_ the dead soldier.

*Elicit, illicit.*

1. The G-man's casual inquiry \_\_\_\_\_ (ed) much information about the \_\_\_\_\_ transaction.

## VOCABULARY BUILDING

Look up the meaning and the pronunciation of the following words. Use each word orally as often as possible until you have mastered it.

accrue	histrionic	parsimonious
blarney	innocuous	reiterate
calumny	jingo	savory
deprecate	laconic	timorous
entity	meticulous	untoward
fecund	nostalgia	vituperate
grotesque	olfactory	

## PRINCIPAL PARTS OF VERBS

1. The hunters have *ridden* and *driven* all over the game preserve.
2. The bell had *rung* before we had risen. The bell *rang* at seven.

3. Several people have *swum* the English Channel.
4. I had *sat* down when Tom came in and announced that he had *set* the clock.
5. We were *shown* the spot where the sun had *shone* and melted the frost.
6. The guide *waked* us early. It is not pleasant to be *waked* before sunrise.
7. The garment is *worn* out.
8. Have you *written* your speech?

Get behind the present tense with the present perfect, the past with the past perfect.

1. When Jones *sees* what the burglar *has done*, he calls the police.
2. When Jones *saw* what the burglar *had done*, he called the police.
3. Williams *was* now the roughest, toughest truck driver on the road. What Williams *had done* before taking up trucking no one knew.

Present facts and unchanging truths are in the present tense.

1. How old did you say you *are*?
2. What house *is* that which we *have just passed*?
3. Columbus proved that the world *is* round.

Avoid the perfect tense with the infinitive of purpose.

1. We planned to finish the work yesterday. (Not *to have finished*.)
2. We hoped that Tom *would come* to see us. (Not *would have come*.)
3. The banker did not think it would be feasible to *take up* the notes and refinance the business. (Not *to have taken up* the notes.)

Use the auxiliary that fits the mode or tense.

1. These precautions are necessary in order that the gears *may be* in perfect adjustment. (Not *are*.)
2. I have taken this train in order that I *may* arrive in time for the exercises. (Not *might*.)
3. Precautions must be taken in order that the wound *may not* become infected. (Not *can*.)

#### A WORD WITH THE INSTRUCTOR

**Drill the Poor Readers.**—With the poor readers the only remedy is *drill, drill, drill*. When they run over or miscall the words,

they should be slowed up and brought back to plow a straight furrow. After drill in the class, assignments should be made for practice in the student's own time, the results being later checked for improvement.

**Encourage Self-criticism.**—Progress with the drill exercises depends on so arousing the student's pride in accomplishment that he will practice reading aloud with a conscious effort at self-criticism. In the worst cases records should be made of the student's reading so that he may hear himself objectively. It is better not to run the records in comparison with those of good readers, because the poor reader in comparing his efforts with those of others may be given a feeling of inferiority.

Suitable exercises for common reading may be had from news stories and editorials of the daily papers, items from the news weeklies, digests, and popular science magazines. Better still are those parts of the text that point out the student's weaknesses and suggest a remedy. Even though the repeated drill may become boring, frequent repetition will ultimately fix the thought in the student's subconscious mind so that he may read more fluently.

In classroom impersonation it is perhaps best to stick rather closely to public characters, since impersonation of local characters or intimate acquaintances is likely to lead to ludicrous caricature and hilarity. However, in a speech class conducted for the purpose of accomplishment, a student should be given the privilege of choosing his own subject for impersonation. It is easy enough to distinguish between serious effort and attempted caricature or burlesque.

Each student should be required to study one author, preferably making his own selection of an author and his poems or prose selections for interpretation.

## CHAPTER VIII

### SPEECH PLANNING AND PREPARATION

IN SPITE of the fact that some of the finest speeches ever made were apparently impromptu, it by no means follows that they were made without preparation. There may not have been the detailed study and arrangement of ideas we all think of as the usual and proper method of preparation, but there must have been preparation nevertheless. On one occasion Daniel Webster was being congratulated for a brilliant impromptu speech: "My dear sir," the great man replied, "I have been preparing that speech for twenty years."

The contention that Lincoln spent weeks consciously composing and shaping his immortal Gettysburg Address is probably erroneous. Under the circumstances he did not need to do so, and if he had done so, the address would have lost much of the spontaneity necessary to make it most telling. That, however, does not mean that Lincoln did not prepare. The three preceding years of the war, as well as the bitter political struggle leading up to it, were ample preparation. The fact that thousands of men "died here that government of the people, by the people, and for the people should not perish from the earth" was so deeply engraved on Lincoln's heart that the whole thought needed little study or rehearsing to bring the speech into form. In the comparatively short time after he was asked to speak, Lincoln must have thought over the type of speech to make and the ideas to present. These ideas would fairly leap to him. They came from the anguished years of the struggle for the cause he represented.

**Preparation Is Always Necessary.**—If a man's life has been one of struggle for a cause, he can speak effectively on that cause at a moment's notice if he can speak at all. Unfortunately such subjects are not always assigned. If a man is asked to speak to a group of wholesale or retail merchants, unless he is a member

of the group, or unless his life interests coincide with the interests of the group to a marked degree, he is not likely to have studied and struggled with their problems. The same thing is true of speech preparation for all other special groups. It is the speaker's task to find what the listeners want and need, then "extend" himself to give it to them. Even before a general audience—one made up of average citizens—he cannot hope for success without giving careful thought to audience interests. For though the common denominator of general interests is likely also to contain the speaker's interests, the very breadth and scope of such interests make study even more imperative.

**Restrict the Subject.**—What, for instance, are some of the subjects that will furnish a common ground of interest for a group of average citizens—doctors, lawyers, merchants, butchers, bakers, and candlestick makers? Such subjects must necessarily be broad. Examples are education, health, civic affairs, politics, religion, economic conditions, and the menace of crime. It would be impossible in the time usually allotted to an address to speak interestingly on any of these broad subjects. The speaker must narrow his subject to some more restricted phase.

#### ILLUSTRATIONS

##### EDUCATION

Suppose you have chosen education as your broad topic; some weakness or crying need of the system in your community should be of interest to all. In such cases take care that the criticisms offered and the remedies suggested be constructive and be tactfully presented. If you are to present new ideas in education, be sure to make these ideas and the need for them perfectly clear. A clear and convincing array of facts is possible only after thorough study and preparation.

##### HEALTH

Health is a question of almost universal interest, but if the speaker is a layman, he will likely have little to say on most

phases of the subject that the majority of the audience do not already know. Hence he should choose some aspect of the subject, local health menaces or local aids to health. Parks, bathing beaches, playgrounds, gymnasiums, better housing, and better living conditions may be chosen as topics by persons qualified to talk on them. Almost any audience of average citizens would be interested in an intelligent explanation of governmental control of medical treatment and hospitalization. This would be particularly true of audiences made up largely of working people.

#### CIVIC AFFAIRS

The phase of civic affairs suitable for discussion will be suggested by local conditions. The speaker should know the town, the community, and its needs. Inspirational talks to stimulate interest in civic affairs are usually effective.

#### POLITICS AND RELIGION

Politics and religion set people so at variance that the speaker who does not care for controversy will do well to avoid these topics except when he feels that some important principle is at stake. Public discussions in these fields may awaken nation-wide interest without accomplishing much of value. We have only to recall the furor created by the Bryan-Darrow controversy over evolution in the schools and to observe the little that has come of it to realize the futility of such discussions. In politics, Theodore Roosevelt's attack on the solid-South adherence to the Democratic party, and Woodrow Wilson's series of speeches in his attempted congressional purge in the interest of the League of Nations, proved equally futile. They both felt that a great moral issue was at stake and, of course, were justified in pursuing the course they did.

#### HOW TO PREPARE

**Think Over Your Subject.**—After choosing a subject and restricting it to the interests of the prospective audience, the

speaker should spend some time turning his subject over in his mind before even starting to gather materials. This procedure will enable him to approach the subject in his own way so as to form his own opinions and establish his own point of view. The first impression that one gets of either individuals or issues is better if unmixed with the views and opinions of others. As he studies his subject, he should get what light he can from the opinions of others, but should always subordinate that opinion to his own thinking. After all, a speech, to be worthy of the name, must come from the mind and heart of the man who makes it. In selecting and utilizing materials from outside sources, the speaker must see that all ideas square with his own judgment. This he will not do if he begins preparation by reading on a question on which he has few if any basic opinions.

Before reading a word, therefore, ask yourself, "How does this thing seem to me? What is the logical attitude for me to assume in regard to the subject? Whither, as the case stands, do the facts seem to lead?"

**Check Your Ideas with Those Gained from Research.**—Having turned these questions all over in your mind and mulled over them until you feel that you have exhausted your own powers of deduction concerning them, then you may turn to research for new ideas. To be sure, some of these new-found ideas will seem to upset your preconceived notions. If they do, keep your ideas and the new-found opinions in their proper relation until you are convinced that you are wrong, or satisfied that you were right in the first place. If you are a thoughtful, observant person, it will be as often the latter as the former. Under all circumstances, of course, you must remain open to conviction until actually convinced one way or the other. Whatever ideas you may have formed, you must do your reading with the honest purpose of making them square with the facts discovered.

**Read to Renew Old Ideas.**—To subordinate reading to thinking is in no sense to belittle the importance of reading. One will need to read on any subject he may choose for a speech. Even

though a speaker should know all about a subject—and no one ever does—he should do some reading in search of new ideas, a different slant and point of view. The speaker may feel that, because he knows so much about a subject, it is necessary only to select the most important ideas and salient facts to make a good speech. This is one of the worst fallacies in speech preparation. What is known—particularly what has been known a long time—becomes the stale canned goods of the mind. Wordsworth's contention that a poet can recall long-past happenings with the same vividness with which they were first experienced may hold for poets, but not for the average speaker. He must plow fresh furrows to breathe the odor of new-turned earth. He must meet with new experiences or read a new book to get new ideas to revivify the old. What we dig up fresh and new, we can impart fresh and new. Furthermore, the new ideas may give freshness to the old so that the old, too, may be imparted with a zest otherwise impossible.

*Any subject not interesting in itself may become interesting through becoming associated with an object in which an interest already exists. The two associated objects grow, as it were, together: the interesting portion sheds its quality over the whole; and thus things not interesting in their own right borrow an interest which becomes as real and as strong as that of any natively interesting thing.*<sup>1</sup>

#### SPEECH PLANNING

**The Nucleus.**—The first step in speech planning is getting the nucleus idea. Ideas occur to all of us daily. You are reading the morning paper. Something strikes you in a headline, a news story or an editorial. You think at the time that you will remember it and have something to say about it at the next opportunity; but if you do not capture the idea by jotting it down in a notebook or on a filing card carried for the purpose, the idea soon grows dull from disuse and is ultimately forgotten. On the other hand, the very act of writing it down makes the idea con-

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<sup>1</sup> William James, *Talks to Teachers on Psychology* (Henry Holt and Company), p. 94.

crete and objective. There it is in black and white ready to be filed away for later use as well as being doubly recorded on the brain for later reflection and rumination.

**Everyday People Like Everyday Ideas.**—One difficulty in accumulating a good store of ideas for speeches is that we too often overlook interest in the commonplace things about us in our search for the novel, striking, or sensational. We should remember that audiences generally are made up largely of everyday people, and the novel or "believe it or not" type of idea cannot be presented to them except through the familiar, or backed by incontrovertible proofs. Though people will believe almost anything that is plausible rather than seek to disprove it, there is a rather set attitude in most audiences against the totally new and untried as well as against that which seems to run contrary to experience or reason. Hence it is better to stick to everyday subjects and make your thought striking and compelling by a clear statement of issues and by difference in point of view, arrangement, and development.

**State the Issues.**—Except in speeches meant primarily for entertainment or explanation there is usually an issue. As soon as the audience is seated, the thoughtful ones present begin asking themselves: "What's it all about? What will he do with this subject? What does he want us to believe or do?" This questioning attitude renders the minds in the audience fertile ground for the dissemination of thought. To utilize that fertility the speaker must promptly state the issue or issues involved in his subject. Before a doubtful or hostile audience it may be necessary to approach the issue tactfully, though some very able speakers rely on a blunt frontal attack. In speeches on subjects that need careful explanation speakers may lead to the issue by careful, concise analysis and exposition, but they should proceed promptly. The audience should not be kept waiting.

Note the following opening paragraphs by distinguished speakers for examples of prompt statement of the issue and point of view.

## STATEMENT OF THE ISSUE IN THE OPENING PARAGRAPH

*Education vs. Propaganda*

by

Dr. Levering Tyson, President of Muhlenberg College

To those charged with the responsibility of teaching the youth of today about the world in which we live, a problem which seems well-nigh insoluble is the elementary one of speaking and writing the truth.<sup>1</sup>

*Socialization in Medicine*

by

Dr. Peter Irving, Secretary, Medical Society, State of New York

Into the realm of public opinion, Mr. Chairman, and Members of the Rotary Club of New York, has come a vitally important question, the answer to which concerns us all. Stated in general terms it reads: "Shall America completely socialize medicine?"<sup>2</sup>

Note Dorothy Thompson's method of striking at the core of her thought on the subject, "The Liberal Spirit":

At the *Herald Tribune* Conference a few weeks ago, the case of Italian Fascism was presented by the son of the great Italian poet, Mr. D'Annunzio. He opened his address with the categorical remark: "Every vital political movement today is anti-liberal."

The candor of this remark, and, indeed, the candor of the whole speech made a great impression on me. For Mr. D'Annunzio was honest enough to put his finger precisely on the issue. He did not present fascism as the antithesis of communism. He presented it as the antithesis of liberalism. His argument was that liberalism is already dead, that it is merely an inconvenient corpse lying around awaiting burial, and therefore the only choice for the intelligent person to make is whether he wants collectivism in the form of communism or collectivism in the form of fascism.<sup>3</sup>

Similarly she reveals the attitude of the Nazi leaders to the "liberal spirit," leading the listener to an understanding of the menace these two groups constitute to the liberal spirit in gov-

<sup>1</sup> *Vital Speeches of the Day*, May 1, 1938.

<sup>2</sup> *Vital Speeches of the Day*, January 15, 1939.

<sup>3</sup> *Vital Speeches of the Day*, Vol. IV, p. 98, December 1, 1937.

ernment, the heart and core of the thing, not the mere outward form.

No one can doubt the point of view of Dr. Alan Valentine, president of the University of Rochester, in his opening paragraph on "Teacher Training vs. Teacher Education":

It takes either a brave man or a foolhardy one to speak of the education of teachers, unless one is of the elect. I am not of the elect, which consists of professors of education, heads of normal schools, state officials and all others who have made surveys. These are the experts; the rest of us are laymen. They are experts because they have taken the time to master the complicated systems of state requirements and the jargon of schools of education. They are also experts because they admit it. I am, without regret, a layman, and I admit it. Any experts here will endure my remarks with that restrained irritation and conscious tolerance all experts feel toward laymen. I cannot hope for more than mercy from them. But I boldly attempt this topic because I expect sympathy and understanding from other laymen here.<sup>1,2</sup>

#### POINT OF VIEW

**Give Point of View Promptly.**—Since there is nothing new under the sun, originality or novelty must depend in the main on unusual slant or approach and development of ideas in speech-making as well as in writing. In no single detail may this be better done than in statement of your point of view. It is usually best phrased in the topic or opening sentence. This statement may be unusual, startling, or even paradoxical, provided it is promptly followed by sufficient explanation or comparison with familiar ideas to explain away any apparent untruth or inconsistency.

Examine the following topics for evidence of point of view and devices for catching attention:

1. Potted Thinking
2. Defenses Against Propaganda
3. New Dimensions of Business

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<sup>1</sup> *Vital Speeches of the Day*, Vol. IV, p. 21, August 15, 1938.

<sup>2</sup> Reprinted by permission from an address given before the American Council on Education by Alan Valentine, President of the University of Rochester.

4. Putting Dollars in Overalls
5. Nations in Night Shirts
6. Monkey Wrenches in the Trade Machine
7. The Growing Edge of Experience
8. We Shall Not Stand Idly By
9. The Social Side of Medical Progress
10. Germany's Defense
11. Liberty's Debt to the Press
12. A Stand Must Be Made
13. The College and Culture
14. Social Security Fails
15. The Responsibility of Private Enterprise
16. Making America Click
17. Shovel Leaners
18. Government Needs a Business Manager
19. What's Right With America
20. Principles of American Democracy
21. Federal Aid for Education
22. Drawbacks of Federal Aid for Education
23. Progress, Man's Distinctive Mark Alone
24. Teacher Training vs. Teacher Education
25. England Takes a Final Stand
26. Holmes, the Solitary Scholar

These are all subjects of real speeches by eminent men the world over. They were good enough to be published in the leading newspapers of the world and in *Vital Speeches of the Day*. It may be that some of them were published because of the conspicuous or strategic position of the men who wrote them, but, in the main, all are good.

It may be noted that only approximately a half-dozen of these subjects are immediately arresting. Among these topics numbers 1, 4, 5, 6, 16, and 17 are noteworthy for the use of catchy everyday imagery. Only a comparatively few of them give a clear point of view in the phrasing of the topic, but practically all of them do in the first few sentences following the subject. Most of the speakers had messages that were sufficiently arresting not to require any unusual attention-catching devices. That, too often, is not true of the inexperienced speaker. He will need all of the beginning technique he can work into his speech plan if

he is to catch the pleased attention of his audience at the very first. The beginner should use catchy popular phrasing for his subject. He should state his point of view promptly, then move with equal promptness to the central thought of his discussion.

See how directly Mr. Alfred Duff Cooper speeds to the point of his speech, "British Policy Assailed," in the House of Commons, October 3, 1938:

At the last cabinet meeting I attended Friday, when the Prime Minister's colleagues were congratulating him, it was an extremely painful and bitter moment for me, because all I could offer Mr. Chamberlain was my resignation.

A fine example of tactful presentation of point of view and purpose is observed in Mr. Chamberlain's reply:

It has been my lot to listen to more than one speech by a minister who came to this house to explain the reasons why he felt it necessary to resign his office in the government. I have never been able to listen to such speeches without emotion.

For a man to give up, as Mr. Duff Cooper has described, a position in association with friends in pursuit of work in which he takes pride and interest—for a man to give up these things for conscience's sake must lead everyone to listen to him with respect.

#### DEVELOPMENT

After pointing out the issue and establishing his point of view, the speaker is confronted by the problem of development. His procedure will be determined, of course, by the nature of the subject, his individual taste, and the tastes and culture level of the audience. There are certain logical courses of procedure in the development of various types of subjects. In the effort to lead the audience in a new field or attitude of thought, comparison of new ideas with old is essential. Explanation of plans and processes follows the order of the plan or process. The development of a movement involving a lapse of time requires development in the order of events. Complex questions require various methods of definition, division, analogy, and illustration. The guiding principle for the speaker in making such explanation

is the use of that medium through which he himself sees the subject most clearly, modified by devices that will enable his audience to follow him.

Let us see how President Franklin D. Roosevelt applies these principles in a communication dispatched to the German Reich on August 24, 1939. This communication was prepared and dispatched at one of the most critical periods of the world's history.

## THE WHITE HOUSE

FOR THE PRESS

August 24, 1939

The following is the text of a communication dispatched this evening by the President to the Chancellor of the German Reich:

August 24, 1939

HIS EXCELLENCY

ADOLF HITLER,

CHANCELLOR OF THE GERMAN REICH,

Berlin (GERMANY).

Broad  
statement  
of the issue

In the message which I sent to you on April 14 last I stated that it appeared to me that the leaders of great nations had it in their power to liberate their peoples from the disaster that impended, but that unless the effort were immediately made with good will on all sides to find a peaceful and constructive solution of existing controversies, the crisis which the world was confronting must end in catastrophe. Today that catastrophe appears to be very near at hand indeed.

Purpose with  
respect to  
issue

To the message which I sent to you last April I have received no reply, but because of my confident belief that the cause of the world peace—which is the cause of humanity itself—rises above all other considerations, I am again addressing myself to you with the hope that the war which impends and the consequent disaster to all peoples everywhere may yet be averted.

**Suggested  
procedures  
as to the  
specific issue**

I therefore urge with all earnestness—and I am likewise urging the President of the Republic of Poland—that the Governments of Germany and of Poland agree by common accord to refrain from any positive act of hostility for a reasonable and stipulated period, and that they agree likewise by common accord to solve the controversies which have arisen between them by one of the three following methods: first, by direct negotiation; second, by submission of these controversies to an impartial arbitration in which they can both have confidence; or, third, that they agree to the solution of these controversies through the procedure of conciliation, selecting as conciliator or moderator a national of one of the traditionally neutral states of Europe, or a national of one of the American republics which are all of them free from any connection with or participation in European political affairs.

**Stipulation  
for status  
of  
disputants**

Both Poland and Germany being sovereign governments, it is understood, of course, that upon resort to any one of the alternatives I suggest, each nation will agree to accord complete respect to the independence and territorial integrity of the other.

**American  
people's  
attitude  
toward  
aggression**

The people of the United States are as one in their opposition to policies of military conquest and domination. They are as one in rejecting the thesis that any ruler, or any people, possess the right to achieve their ends or objectives through the taking of action which will plunge countless millions of people into war and which will bring distress and suffering to every nation of the world, belligerent and neutral, when such ends and objectives, so far as they are just and reasonable, can be satisfied through processes of peaceful negotiation or by resort to judicial arbitration.

**Appeal  
for  
action and  
offer of  
assistance**

I appeal to you in the name of the people of the United States, and I believe in the name of peace-loving men and women everywhere, to agree to the solution of the controversies existing between your Government and that of Poland through the adoption of one of the alternative methods I have proposed. I need hardly reiterate that should the Governments of Germany and of Poland be willing to solve their

differences in the peaceful manner suggested, the Government of the United States still stands prepared to contribute its share to the solution of the problems which are endangering world peace in the form set forth in my message of April 14.

FRANKLIN D. ROOSEVELT

Read the outline paralleling the speech to see whether or not it is satisfying as a suggested treatment of the subject.

Make a similar outline of some of the speeches in Chapter XI, "Speech Types and Models."

Next, apply the test to a speech of your own. Also check for simplicity of diction and clear phrasing. Above all else, a speech must be clear.

Don't rest satisfied with mere plausibility. See to the logical relation of ideas and the soundness of reasoning. If the thought of a speech is clear, relevant, and logically presented, the conclusion should be inevitable. There should be no other logical choice than the one presented.

Here a word of warning is needed. At the point of conviction a single note of cynicism or bitterness may spoil the whole speech. If the speaker cannot resist the temptation to say biting, satirical things, he should utter them earlier in his speech and always only at objects deserving of such thrusts. But the conclusion of the speech has room only for the higher emotions—courage, optimism, militant patriotism, or righteousness. Such attitudes and emotions lay hold of the hearts of the audience and will move them to action.

Note the following conclusions to speeches by eminent men:

OUR FREEDOMS

by

John T. Studebaker

United States Commissioner of Education

Over a national radio network a voice concluded each of thirteen episodes in the dramatic struggle for our freedoms with these words—"The struggle for Freedom never ends! Ground that is lost must be

regained! Each generation must re-win its rights! Eternal vigilance is *still* the price of liberty! Let us strive on, to the end that our children's children may know the glorious fulfillment of that noblest cry known to man—"Let Freedom Ring!"<sup>1</sup>

## THE ONE GREAT ISSUE

by

Bruce Barton

Before the New England Conference of Young Republicans

My young friends, I come here tonight to give you a crusade. It is the crusade of restoring prosperity and security to America through the restoration of representative government. I give you a passion—the passion for the American people. Go to your churches before you go to your political clubs. Pray for the spirit of consecration that made and preserved this nation. Believe in democracy with all your minds and hearts and souls. Know that the voice of the people is the voice of God. The service of the people is the service of God.<sup>2</sup>

## THE STATE OF THE UNION

Address to Congress

by

President Franklin D. Roosevelt

THE WHITE HOUSE

January 3, 1938

It is the opportunity and duty of all those who have faith in democratic methods as applied in industry, in agriculture and in business, as well as in the field of politics, to do their utmost to co-operate with government—without regard to political affiliation, special interests or economic prejudices—in whatever program may be sanctioned by the chosen representatives of the people.

That presupposes on the part of the Representatives of the people, a program, its enactment and its administration.

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<sup>1</sup> *Vital Speeches of the Day*, July 15, 1938, p. 602.

<sup>2</sup> *Vital Speeches of the Day*, Aug. 1, 1938, p. 630.

Not because of the pledges of party programs alone, not because of the clear policies of the past five years, but chiefly because of the need of national unity in ending mistakes of the past and meeting necessities of today, we must carry on.

I do not propose to let the people down.

I am sure the Congress of the United States will not let the people down.<sup>1</sup>

#### NOTE-TAKING

**Take Abundant Notes.**—In gathering materials for a speech take copious notes—a great many more than you may hope to use. The process of sifting, selecting, and discarding is sure to reduce the bulk to workable proportions. Really the process of note-taking for a speech should never be completed until the time for delivery. Frequently, when one is on a program with others, something that is said in a preceding address may furnish an idea that will be the making of one's speech. Take notes at every available opportunity.

**Use Colored Cards for Note-taking.**—The colored-card system of note-taking is valuable for arrangement and systematization. By putting notes, as gathered, on cards of different colors, the student may formulate a rough outline as he gathers his materials. The material for one part of the speech may be put on cards of one color, that for another on cards of another color, and so on to the limit of the parts or divisions of the speech. The number of colors to be used will be suggested by the nature and purpose of the speech. The usual custom, however, is to stick to the old formula of "beginning, middle, and ending," and thus limit the colors to three. The colors themselves may be chosen at will—whatever is most convenient for the individual. A choice may be made directly from the colors of the spectrum—red, yellow, and blue—or any other three.

Suppose the spectrum colors have been chosen. In the taking of notes all introductory material is to be jotted down on the red cards, material for the body of the discourse on the yellow cards, and the conclusion on the blue. Of course, there will be

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<sup>1</sup> *Vital Speeches of the Day*, Jan. 15, 1938, p. 224.

some overlapping. Some material belonging to the body of the discourse will have been jotted down on the red cards or vice versa, but a little shuffling will take care of that. The important fact about the plan is that when the note-taking has been completed there is an approximate outline in hand.

In this way it will be noted that the process of gathering material is carried on with the general plan of the outline constantly in mind, a sound practice for coherent thinking on the subject during the process.

The bulk of the material in hand, in the form of notes, will at the same time be in mind for mulling over, scrutinizing for relevancy and reliability, and fitting into the pattern of the whole.

The mulling process should be accompanied by a shuffling of the cards for correct arrangement and for the purpose of discarding irrelevant material.

#### MAKING AN OUTLINE

No matter what may be the method of delivery, few speakers can be sure of themselves unless they have based their speeches upon carefully prepared outlines. This is true without regard to how closely an outline is to be followed in the delivery of the speech. The preparation of a basic outline was what Woodrow Wilson had in mind when he spoke of "fitting the bones together." The outline is the skeleton of the speech, and though the process of outlining too often resembles the shaking together of "dry bones," if thought is taken and care exercised to look to the proper relation of the parts, the resulting skeleton will assume life and meaning. There will be a feeling that each part belongs just where it is and has a definite bearing on the whole composition.

**Choose Your Own Type.**—The type of outline to make will depend on your purpose. If you are preparing a speech on a familiar subject and need only arrangement of ideas, the topical or phrasal outline is satisfactory. If your purpose is to explain,

you will find the sentence outline advantageous because it gives, in outline form, the same statement of facts as does a summary or précis. For argumentative discussions you will find a modification of the lawyer's brief most satisfactory.

Specimen outlines of the three types follow:

THE PHRASAL OUTLINE

AT HOME IN A TRAILER

I. Introduction

A. Increasing Popularity of Trailer Travel

1. Advantages of cheap travel
  - a. Camping facilities
    - (1) Food supply
    - (2) Water and lights

II. Making a Home of the Trailer

A. Problems To Be Solved in Construction or Choice of a Trailer

1. Carrying capacity consistent with trailability
  - a. Maximum space with minimum outside measurement and weight
    - (1) Building or choosing for lightness and durability
    - (2) Building or choosing for alternate utilization of space
      - (a) Folding and disappearing equipment

B. Equipment Needed for Sleeping and Cooking

1. Beds and bedding of folding and disappearing type
2. Electrical equipment for cooking, heating, and lighting
3. Small fuel cooker for emergencies
4. Utensils of light metal cabineted in nests around the stove
5. Hinged eating and utility table

C. Equipment Needed for Living Room

1. Seats from folding beds on two sides of table
2. As many extra folding chairs as needed
3. Toilet and dressing room in curtained or cabineted space
4. Clothes press opening into dressing room
5. Corner space utilized for cabineting tool, medicine, and first-aid kits
6. Space convenient to table cabineted for magazines, books, and stationery
7. Convenient cabineted space for miscellaneous objects—camera, field glasses, fishing tackle, sketching equipment, etc.

### III. Planning to Travel

#### A. Mapping Interesting Route

1. For outing, fishing, hunting, canoeing, hiking, or hill climbing
2. For historic or scenic interest, photography, and travel notes

#### B. Providing Leisure

1. To get maximum trailing efficiency and satisfaction
  - a. Minimum of motor fuel and oil
  - b. Minimum of wear and tear on equipment, body, and nerves
  - c. Maximum of satisfaction and enjoyment

#### C. Adapting Yourself

1. Forgetting home cares
2. Dressing for trailer life
3. Learning and obeying trailer-camp codes
4. Studying and obeying highway laws
5. Studying and obeying local laws and customs along the way

### IV. Conclusion

Attention to all the details suggested above will make living in a trailer almost as comfortable as at home.

### THE SENTENCE TYPE OF OUTLINE

Whereas the phrasal outline is satisfactory as a preliminary draft of suggested ideas on a more or less familiar subject or one requiring much detail related only in a general plan, the sentence outline is always more satisfying to those unfamiliar with the subject matter. It is also more dependable for the writer or speaker who prepares an outline to be laid aside some days before the whole composition is to be written. The lapse of time may render some of the phrasal suggestions obscure, whereas a sentence makes a definite statement.

### PRESERVING WILD LIFE

#### I. Introduction : The Need of Protective Measures.

##### A. All forms of wild life are yearly growing scarcer.

1. Big game is rapidly disappearing.
  - a. Deer, elk, antelope, and bear are rapidly diminishing in numbers.

2. Some forms of wild life are extinct or near extinction.
  - a. The passenger pigeon is extinct.
  - b. The trumpeter swan is nearing extinction.
  - c. The plumed egret is threatened with extinction by commercial hunting.
  - d. The American bison was nearing extinction when government protection was begun.

## II. The Remedy: Federal and State Law With Co-operation of the People.

- A. The Federal Government has enacted many laws for game protection.
  1. It has established game preserves in the older national parks.
  2. It is instituting protective measures in the newer parks.
  3. It has passed measures to protect migratory birds and fowls.
    - a. It has made provisions for cover, shelter, and food supply.
- B. Most of the states have passed game laws in co-operation with the Federal laws.
  1. Most of them have enacted laws to protect game nearing extermination.
    - a. Most of them have passed laws adjusting the open season to the supply of game.
  2. Most of them have enacted laws for a permanently closed season on birds and animals beneficial as destroyers of pests.
- C. The Federal and state governments must have the co-operation of:
  1. Local governing bodies—counties, townships, municipalities;
  2. Clubs—civic, patriotic, and sport clubs;
  3. Individuals—the sportsman and the average citizen.
- D. There is need of education along with law enforcement to preserve wild life.
  1. The public should be shown the importance of conservation.
    - a. People of all ages should be trained in methods of conservation—in the schools, through the press, and over the radio.

## III. Conclusion.

A thoroughgoing program as outlined will result, not only in a more plenteous supply of game and other forms of wild life, but also in a much more humane culture among our people.

## THE BRIEF TYPE OF OUTLINE

The brief type of outline, as already indicated, is adapted for more or less argumentative speech. It is an adaptation of the lawyer's brief; hence, it is best approached through a process of analysis. To bring out the salient points in a brief nothing serves so well as a series of relevant questions. To arrive at the "bone-fitting" process you must first find the bones. What are they?

Suppose you have taken one of the subjects on pages 130-133 of the present chapter. One of the subjects sure to strike a responsive chord in the minds of the consuming public is fraud in advertising. The logical questions follow:

1. To what extent is fraud in advertising prevalent?
2. Is it on the increase?
3. What damage does it do?
4. What are the causes of fraud in advertising?
  - a. What beliefs and teachings foster it?
    - (1) Are these beliefs and teachings sound or well founded?
  - b. What agencies foster it?
    - (1) Are such agencies constructive or destructive?
5. What is being done to combat fraudulent advertising?
  - a. What agencies are at work to that end?
6. What may be done to combat fraudulent advertising?
  - a. What agencies may be used to that end?
    - (1) How would they prove most effective?

The answer to these questions should give you your brief.

## FRAUD IN ADVERTISING

## I. Introduction : The Prevalence of Fraudulent Advertising.

## A. Fraud in advertising is as wide as the field of advertising.

1. It is as wide as the field of journalism.
  - a. Most honest newspapers and periodicals publish fraudulent advertisements in spite of their efforts to avoid doing so.
    - (1) It is practically impossible to detect all forms of fraud.
  - b. A few newspapers and periodicals cater to fraudulent advertising.
    - (1) Some are founded or financed to spread propaganda.
      - (a) Some are "owned" by corrupt political rings.
      - (b) A few are "owned" by corrupt commercial agencies.

- . 2. Fraudulent advertising is as broad as the field of radio.
  - a. Though all reputable broadcasting systems seek to ban fraudulent advertising, such a ban is hard to enforce.
    - (1) The main support of radio broadcasting is advertising, honest and dishonest.
    - (2) Misstatements as to intrinsic or comparative values of goods are hard to prove.
    - (3) A few "bootleg" broadcasting stations advertise or propagandize as they please.

## II. The Methods of Fraudulent Advertising.

- A. Fraudulent advertisers take advantage of public ignorance.
  1. They make claims of scientific inventions and discoveries that the listeners or readers are unable to disprove.
  2. They make false claims of methods of manufacture and processing that the public are unable to disprove.
  3. They take advantage of the psychological principle that oft-repeated statements ultimately settle into beliefs.
- B. Fraudulent advertisers take advantage of strong human instincts.
  1. They appeal to self-interest through offers of easy advantage and large financial profit.
  2. They appeal to sex instincts through alluring pictures and word-painting.

## III. The Remedy : Government Regulation and Education.

- A. Government regulation should be more effectively applied:
  1. Through more rigid enforcement of existing laws;
  2. By enactment of new laws defining and fixing punishment for fraudulent statements in newspapers and periodicals, over radio, on hand posters, and on billboards.
- B. The public should be educated against fraudulent advertising :
  1. By intensive campaigns of civic clubs, business organizations, and public forums ;
  2. By educational leaders and officials in schools, colleges, and universities ;
  3. By newspaper and radio corporations in a sustained effort to rid themselves as well as the public of imposition and fraud.

## IV. Conclusion : If these methods are vigorously pursued, fraud in advertising will unquestionably be reduced.

For practice take one of the subjects listed on pages 130-133, or choose one of your own liking, and analyze it preparatory to

making an outline. Though the colored-card system is advised, you may use any method you choose for taking notes.

When the note-taking is completed, you should prepare an outline to your own satisfaction. Of course, you may seek the advice and criticism of the instructor.

By the time the outline is in satisfactory shape you should be so full of your subject that you will be eager to begin writing the full text of your speech. Usually that is the best time to begin writing.

The full text of the speech should follow the outline, but so elastically as to prevent stiffness. If possible, after the speech has been written, it should be laid aside a day or so before revision. The period of waiting not only enables the speaker to approach the task of revision more objectively but also gives time for further reflection over new ideas and better arrangement of phrasing.

The length of the speech should depend on class requirements and limitation of time.

#### LIST OF SUBJECTS

The Traditions of College	Old-age Pensions
Preserving Wild Game	Preserving Our Forests
America a Haven for the Oppressed	Back to the Soil
The Common Man	Why I Began Smoking
Tipping	Why I Am a Democrat
Why I Came to College	Billboards on the Highway
Why I Am a Republican	Fraud in Advertising
The Sales Tax	True Patriotism
Loan Sharks	Good Will
Investment of Leisure Time	Getting By
Every Man a King	Music
Books I Like	Good Manners
Bull Sessions	Swearing
The Kind of Teacher I Like	Drinking
Gambling	How To Fish for Rainbow Trout
Smoking	Training for Track
How to Sail a Boat	How Coal Is Mined
How to Ride a Horse	Growing Tobacco
Negro Superstitions	Making Cane Syrup

## CHOICE AND PHRASING OF SUBJECTS FOR AUDIENCE APPEAL

The three most important considerations in the choice of a subject for a speech are breadth of interest, timeliness, and availability of material. The following list of subjects, so timely at the time of breaking as to constitute "flash" news, rapidly become worn threadbare with being much written and spoken about. If the student of speech would use them, even ten days or two weeks after the time of "breaking," he must do so from the analytic or historical approach. For this reason much reading and study are necessary before attempting any of them.

## INTERNATIONAL QUESTIONS

Read *Mein Kampf* (unexpurgated); *Inside Europe* and *Inside Asia*, by John Gunther. Read commentators on international affairs—Walter Lippmann, H. V. Kaltenborn, William Winter, and others.

- Fifth Column Activities
- The Invasion of Norway
- Protective Invasion of Denmark
- Blitzkrieg in Belgium and The Netherlands
- The Crumbling of the Democratic Front
- The Elusive French Fleet
- The Double Menace to Rumania
- England's Back to the Wall
- Japan's Eye on the Philippines
- Japan's Eye on the The Netherlands East Indies

## OLD SUBJECTS IN A NEW LIGHT

*The Effects of Alcohol:*

- Alcohol and Gasoline
- Alcohol and Your Pay Check
- The Danger of Dutch Courage

*The Effects of Tobacco:*

- "Tobacco Would Be Less Harmful If It Were More Harmful"
- Why Nuisance Taxes?

*Living Within Your Income:*

Why Live Within Your Means?  
Why Can't You Afford to Travel?

## CONCRETIZING ABSTRACTIONS

*The Development of Personality:*

Be Yourself  
You Can't "Kid" Yourself  
The Man You Have to Live With  
A Little Selfishness Now and Then  
The Sin of Selfishness  
The Sin of Selflessness  
Self-sacrifice  
Selfish Sacrifice

*The Importance of Leisure:*

The Importance of Loafing  
Just Idling  
Just Fishing  
Just Visiting  
Just Whittling  
Why All the Stir and Bustle?

*The Value of Time:*

Time Is Legal Tender  
Budget Your Time  
Cash In on Your Time  
Whose Time?  
What Price Time?

*The Cultural Advantages of Travel:*

What's Around the Corner?  
At Home in a Trailer  
Trailer Types  
Stretching the Budget Across the Atlantic  
Freighter First Class  
As to Passports and Visas  
Foreigners Are So Different  
Foreigners Are Human After All  
The Wagons-lits

*Social Life in College:*

Frat Stews  
 The Passing of the College Prom  
 Goldfish Gulpers and the Susie Q  
 Living Dangerously on a College Campus  
 The Devil Take the Hindernost  
 Lessons? Yes, There Are Lessons, But—  
 Can You Pay for Your Fling?

## WORDS OFTEN CONFUSED BECAUSE OF RESEMBLANCE IN SOUND OR SENSE

*Formally, formerly.*

1. He \_\_\_\_\_ lived at the Old Windsor Hotel where the guests dress \_\_\_\_\_ for dinner.

*Garner, garnish.*

1. The farmer \_\_\_\_\_ (s) his grain with machines.
2. The maid \_\_\_\_\_ (ed) the dishes with parsley.

*Granular, granulated.*

1. The child is suffering from \_\_\_\_\_ eyelids.
2. Refined sugar is \_\_\_\_\_.

*Healthful, healthy, wholesome.*

1. A \_\_\_\_\_ climate with \_\_\_\_\_ food makes a \_\_\_\_\_ animal.

*Human, humane.*

1. It is \_\_\_\_\_ to err.
2. In many respects people are more \_\_\_\_\_ than they were a century ago.

Look up the meaning and pronunciation of the following words. Use each word orally as often as possible until you have mastered it.

acquiesce	epitome	minutia
blatant	facetious	novice
celibacy	gargantuan	opulent
censorious	heterogeneous	pedantic
demagogue	impalpable	relegate
derelict	impervious	sectarian
ephemeral	luscious	

## CHOICE OF SYNONYMS

In the list below indicate the correct synonym by writing the number of the word in the space at the right.

- An *onerous* task. (1) burdensome (2) tiresome (3)  
 humble (4) individual \_\_\_\_\_
- Why *ostracize* me? (1) persecute (2) annoy (3) banish (4) isolate \_\_\_\_\_
- A *paragon* of virtue. (1) proverb (2) model (3) polyhedron (4) worshiper \_\_\_\_\_
- Perish* the thought! (1) starve (2) famish (3) die  
 (4) banish \_\_\_\_\_
- Sleeping *potion*. (1) gown (2) habit (3) hour (4)  
 draught \_\_\_\_\_
- Prodigal* son. (1) wandering (2) disobedient (3)  
 ragged (4) wasteful \_\_\_\_\_
- Such a *predilection*! (1) desire (2) belief (3) habit  
 (4) preference \_\_\_\_\_

## USE THE PROPER MODIFIER

1. The farmer drove *slowly* and *deliberately* through the red light. (Not *slow* and *deliberate*.)
2. Are you coming? *Surely*. (Not *sure*.)
3. *First*, see that all lights are on. (Not *firstly*.)
4. The apple tastes *sweet*.
5. I feel *good* (in spirits).
6. I feel *well* (in health).
7. I feel *bad* (in spirits or health).

## PREPOSITIONS OR CONJUNCTIONS

Wrong: It looks *like* it may rain.

Right: It looks *as if* it may rain.

Wrong: He looks *like* he is the guilty person.

Right: He looks *as though* he were guilty.

Right: He looks *like* his father.

Right: He always acts *as* he should.

## IDIOMATIC USE OF PREPOSITIONS

Use the proper preposition with the following list of words:

Abeyance *to* (authority)  
Accord *with* (person)  
Accused *of* (crime)  
Acquit *of* (crime)  
Adapted *to* (a plan)  
Adapted *for* (by nature)  
Agree *with* (a person)  
Agree *to* (a suggestion or proposal)  
Agreeable *to* (a plan or proposal)  
Angry *at* (a condition)  
Angry *with* (a person)  
Confer *on* (to give to)  
Confer *with* (a person)

## A WORD WITH THE INSTRUCTOR

A sufficient number of class periods should be devoted to "Speech Planning and Preparation" to insure each student's mastery of the problems involved. If the student group has sufficient training in composition, little practice in outlining is necessary. Attention can then be focused on point of view, statement of issues, gathering material, and logical development of the speech. If the group has had little training in the making of outlines, the following procedure should prove effective:

1. Have each student select a subject for study and phrase it as effectively as he knows how.
2. At the first practice meeting, have all subjects read to the class.
3. Let each student indicate orally the interesting points of his subject. (This procedure gives practice in speaking as well as in speech planning.)
4. Have the group choose the most interesting subject presented.
5. If rephrasing is desirable, have individual members of the group suggest rephrasings.

6. Ask for suggestions as to the type of outline best suited; call for major divisions and major headings.
7. Send a man to the board to draft an outline from class dictation.
8. Caution against confusion of major and subordinate headings.
9. Have the group check for completeness.
10. As well as feasible, check for reliability.
11. Check for overlapping.
12. Round out the practice by having each student prepare an outline of his own.
13. Assign exercises in preparation of opening paragraphs, statement of the issues, and writing of the whole speech.
14. Criticize all papers and return them to the student.

## CHAPTER IX

### VARIETY AND POWER THROUGH TIME, PITCH, AND FORCE

THE problems of timing, phrasing, and making proper variations of pitch and force, are mastered only by the best speakers. Many speakers who "get by" with the crowd fail ignominiously on these fine points of speech delivery. The only reason for their getting by is the dull sensibility of many crowds on these points. Such speakers rely upon "whooping it up" at high pitch with the sing-song tempo of the "grass-fed" hustings or "soap-box" chautauqua. They frequently succeed in carrying their crowds with them. Beyond mere rabble-rousing, however, and that on a basis of emotionalism, they rarely accomplish much. A speech that appeals to intelligent people has timing, proper placement of emphasis, and, above all, those variations of pitch so necessary to convey full meaning.

#### TIME

**Time for Self-control.**—Proper timing of all utterance is the surest evidence of a speaker's poise and self-control. For the would-be speaker, ability properly to time his utterances helps toward gaining self-confidence and inspiring confidence in the audience. A speaker who, upon being introduced, rushes to the stand and begins a rapid-fire broadside, reveals at once the mere straw-fire of enthusiasm or lack of self-control, more often both. Upon being introduced, the speaker should walk deliberately forward, assume a comfortable stance, look over his audience for a moment—long enough if need be to make them wonder what important ideas could warrant such waiting—then begin deliberately with his opening remarks. The normal reaction by the audience will be, "Here's a man who is in no hurry and who will move along at a pace we all can follow." So launched, the speaker can state his issues, establish his point of view, and proceed to develop his points with the sympathetic attention of the audience.

**Time to Listening Rate.**—Little is to be gained by a deliberate beginning if you immediately speed your utterance beyond the

listening rate of the audience. This rate varies with the size of the audience, the acoustics of the auditorium, and the nature of your subject. A small, compact group can follow more rapid speech than a large scattered group can, and the necessity of adjusting utterance to acoustical conditions is self-evident. Moreover, under ideal audience and acoustic conditions a speech involving new, complex, or intricate ideas will require more time for full audience comprehension than will speeches of a simpler type. No matter how plainly the audience may hear your words, you must give time for their minds to grasp the full significance of new ideas and to relate them to the old. You can facilitate this latter process by tying your new ideas in with the old as well as by giving enough time for the audience to grasp them.

Note the long and frequent pauses in the following paragraph which is illustrative of the timing necessary in the speeches in the national political conventions of the pre-sound-equipment days:

Mr. Chairman—the hour—has arrived—the stage is set—for the leader—we long—have sought—That leader—Mr. Chairman—and fellow Democrats—comes—not—from the Sunny South—not—from the thronging East—nor—from—the far reaches—of the Pacific—Slope!—He comes—Mr. Chairman—and fellow Democrats—with the words—of wisdom—truth—and justice—in his mouth—from the wind-blown—plains—of the Prairie—West!

With present-day sound equipment such long and frequent pauses are unnecessary; but, since there is much distortion in most sound systems, a speaker should always speak with sufficient deliberation to make certain of being heard and understood.

**Aim at Modified Conversational Rate.**—Conversation is intimate. Since it is usually between two persons, the “you and I” idea pervades it. On a somewhat enlarged and modified scale this intimacy is just what the platform speaker should strive for in the body of his speech. Although he may not sit down “hip to haunch” and talk things out with the people in the audience, he can stand before them and create almost as intimate an atmosphere. This intimacy, this atmosphere, is desirable as a sort of base level of communication. Any flights of eloquence or im-

passioned utterance should rise above it only to descend to it again when the flight is ended. This intimacy is the level of easy communication between speaker and audience. It gives rest to both between the more emotional parts of the speech. All in all, few accomplishments serve a speaker so well as timing the body of his talk at the rate of enlarged conversation, such as may be carried on in fairly large groups.

Sir Oliver Lodge, the British scientist and lecturer, on one occasion stood up before his audience with a ball of ordinary clay in his hand. Holding it up and asking all present to look at it, he began in the simplest conversational style to explain the atomic power in the ball of clay. That power, he stated, if released and harnessed, would drive a great ocean liner across the Atlantic. The startling statement challenged credulity, but the speaker's simple conversational way of making it and elaborating on it not only won belief but held the audience spellbound with interest. Here was a man tremendously interested in a subject and well enough informed to talk to his audience about it in a fascinatingly easy and conversational manner. That is effective speaking.

The best speeches of the late William J. Bryan were keyed, for the most part, to the conversational mode; and, though it is to be expected over radio, we are all familiar with the intimate "you and I" in President Roosevelt's fireside chats.

In assuming the conversational mode, however, you must make sure that your voice is filling the hall. Your deliberate opening remarks may serve as well to test the acoustics of the auditorium as to establish poise and self-control. As you utter your opening words, glance toward the far corners of the hall to see whether or not those members of the audience seated there are hearing you. In case you have not acquired the art of sensing the ear-grasp of the audience, you can ask those in the rear if they can hear you, and then key your voice and timing accordingly.

**Take More Time for Important Ideas.**—In your effort to emphasize important ideas, you must allow time for the idea to strike home and for full audience reaction. To hurry over your

important idea not only belittles it but also confuses the audience by presenting new ideas before the old have taken full effect. The pause before the utterance means, "Now here is something important; please give attention." Striking hard and lingering on the word or phrase reveals your estimate of its importance. The pause afterward lets the idea strike home without interference. Note the effect of the pausing indicated in the following paragraph from Wendell Phillips' "Lost Arts."

The *distinctive glory*—of the *nineteenth century*—is—that it *distributes knowledge*—that it *recognizes the divine will*—which is—that *every man* has a *right to know*—whatever may be *serviceable*—*to himself*—or to his *fellow*—that it makes the *church*—the *schoolhouse*—and the *town hall*—its *symbols*—and *humanity*—its *care*.<sup>1</sup>

(It may be noted that the interior punctuation of the paragraph has been ignored in the effort at phrasing.)

Note the pauses indicated in the following paragraph from President Roosevelt's speech, "Modern Education and the Government," delivered by the Governor of New York at the Commencement exercises of Hobart College, Geneva, New York, June 10, 1929.

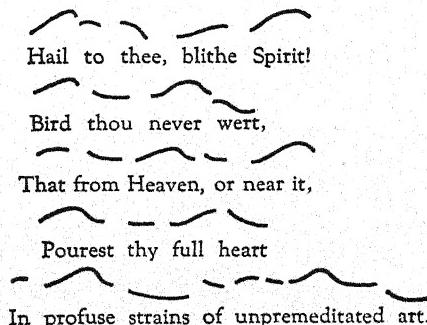
If the field of *education* is our *guide*—I am *right*—in *believing* that the *pendulum* has *swung*—and that the *swing*—will carry with it—in the *days to come*—a *return* on the part of *American citizens*—to some of the *wholly sound*—and *wholly proved*—*fundamentals*—*of government*.

#### PITCH

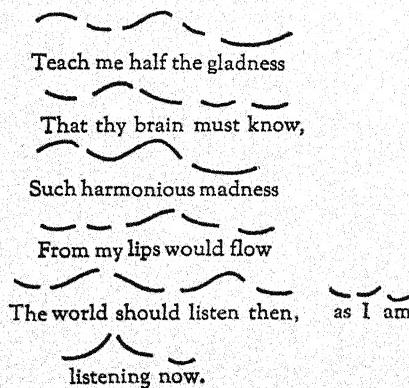
Although pausing and phrasing serve as a great aid in effective speaking, they cannot do the work alone. For making nice distinctions in thought as well as for showing wide ranges of feeling, nothing is more effective than the variations of pitch. The speaker who tries to deliver his speech on a dead level of pitch is doomed to failure. Of course, if his thought is good, the audience will sit patiently and grasp as much of it as they can while he drones on. But the likelihood is that the speaker who has little sensibility for the variations of pitch will have only

<sup>1</sup> Reprinted by permission of Lothrop, Lee & Shepard Company.

a vague perception of thought and feeling. Most of us are so constructed that the full grasp of thought and feeling generates both the desire and mood for expression. The main problem for the beginner is so to trust his ideas and emotions as to throw himself wholeheartedly into the effort. Study; get the ideas and generate the feeling; then let yourself go. You must feel as Shelley felt the poignant joy of the skylark's song and flight before you can be even tempted to open your heart and mouth for utterance. You may weakly scan the lines, but scansion is not interpretation of Shelley's thought. Take the opening stanza of "To a Skylark." If you read without a full comprehension of the slide and range of pitch, the lines are colorless and all but meaningless. If you read with full comprehension, they assume approximately the following pattern:



Similarly the last stanza :



In the two stanzas from Shelley we note that though the step is wide, the pattern of variation is rather uniform for corresponding lines. This uniformity is due to the limitations of regularly recurring meter. In the following lines from Tennyson there is less width of step as well as more regularity of pattern.

Oh, yet we trust that somehow good  
 Will be the final goal of ill  
 To pangs of nature, sins of will,  
 Defects of doubt, and taints of blood;

Note the low range of pitch in Lady Macbeth's soliloquy:

The raven himself is hoarse  
 That croaks the fatal entrance of Duncan  
 Under my battlements. Come, you spirits  
 That tend on mortal thoughts, unsex me here,  
 And fill me from the crown to the toe top full  
 Of direst cruelty! make thick my blood;  
 Stop up the access and passage to remorse  
 That no compunctionous visitings of nature  
 Shake my fell purpose, nor keep peace between  
 The effect and it!

In the quieter prose selections the variations of pitch, though not noticeably wide, are more irregular than in poetry. The fol-

lowing paragraph is from Washington Irving's "Sir Walter Scott and His Dogs":

These simple anecdotes may serve to show the delightful play of  
 Scott's humours and feelings in private life. His domestic animals  
 were his friends. Everything about him seemed to rejoice in the light  
 of his countenance.

The wide range of pitch is observable in the impassioned utterances of Spartacus to the Gladiators:

If ye are beasts, then stand there like fat oxen, waiting for the  
 butcher's knife! If ye are men, follow me! Strike down yon guard,  
 gain the mountain passes, and then do bloody work as did your sires  
 at old Thermopylae! Is Sparta dead? Is the old Grecian spirit frozen  
 in your veins, that you crouch and cower like a belabored hound  
 beneath his master's lash? O, comrades! warriors! Thracians! if we  
 must fight, let us fight for ourselves! If we must slaughter, let us  
 slaughter our oppressors! If we must die, let it be under the clear  
 sky, by the bright waters, in noble, honorable battle!

## THE FORMS OF FORCE

Though the vocal organs of the normal speaker naturally respond to the demand for the various forms of force to fit different moods, the untrained speaker may be aided in his efforts at attainment in this field by some knowledge of those forms, the sort of thoughts and feeling they are adapted for, and the methods of applying them. There are three forms of force: the effusive, the expulsive, and the explosive. Each is adapted for registering different kinds and degrees of feeling and, to some extent, different thought distinctions.

## THE EFFUSIVE FORM

When the voice flows like an unbroken stream, wafting words along with varying degrees of power, but without any sharp intermittance or heavy strokes, the force is said to be effusive. The quality of voice may be thin and weak, or oral; of average tonal effect, or normal; round and full, or orotund; and aspirate or pectoral as it takes the form of a rough breathing or of the deep vibrations of the chest. The latter two qualities are of less frequent occurrence with the effusive than with the other forms of force.

**Oral Effusive Tones Register Weakness.**—Since the oral effusive tones are confined to the space in the front part of the mouth, they have little power or convincingness. They register weakness, fear, and uncertainty. They should be used mainly when those moods or feelings are to be registered. In certain kinds of verse these tones impart a thinly supernal or eerie feeling, as in much of the poetry of William Blake.

## A DREAM

William Blake

Once a dream did weave a shade  
O'er my Angel-guarded bed,  
That an emmet lost its way  
Where on grass me thought I lay.

Troubled, 'wilderer, and forlorn,  
 Dark, benighted, travel-worn,  
 Over many a tangled spray,  
 All heart-broke I heard her say:

"O, my children! do they cry?  
 Do they hear their father sigh?  
 Now they look abroad to see:  
 Now return and weep for me."

Pitying, I dropped a tear;  
 But I saw a glow-worm near,  
 Who replied: "What wailing wight  
 Calls the watchman of the night?

"I am set to light the ground,  
 While the beetle goes his round:  
 Follow now the beetle's hum; -  
 Little wanderer, hie thee home."

Shakespeare uses the oral effusive in the speech of Cassius to show the latter's effort to belittle the manhood of Caesar:

And that voice of his, which bade you mark his words and write them on your tablets, cried, "Save me, Cassius, lest I sink," like a sick girl.

The oral effusive is occasionally observed in the tones of apparently robust people who have formed the habit of weak mouth resonance or who are uncertain of their ground.

**The Normal Effusive Registers Tranquillity.**—Hope, serenity, and tempered emotion move smoothly in prose and poetry keyed to the normal effusive. Much of Tennyson's poetry, particularly "Tears, Idle Tears" and "Crossing the Bar," illustrates this form of force. Dicken's *The Children* is adapted for it in prose.

#### SONG

From THE PRINCESS

Alfred Tennyson

Tears, idle tears, I know not what they mean,  
 Tears from the depth of some divine despair  
 Rise in the heart, and gather to the eyes,  
 In looking on the happy Autumn-fields,  
 And thinking of the days that are no more.

Fresh as the first beam glittering on a sail,  
 That brings our friends up from the under-world ;  
 Sad as the last which reddens over one  
 That sinks with all we love below the verge ;  
 So sad, so fresh' the days that are no more.

Ah, sad and strange as in dark summer dawns  
 The earliest pipe of half-awakened birds  
 To dying ears, when unto dying eyes  
 The casement slowly grows a glimmering square ;  
 So sad, so strange, the days that are no more.

Dear as remembered kisses after death,  
 And sweet as those by hopeless fancy feigned  
 On lips that are for others; deep as love,  
 Deep as first love, and wild with all regret ;  
 O Death in Life, the days that are no more !

**The Orotund Expresses Sublimity and Reverence.—**  
 Biblical poetry and liturgical readings are adapted for the orotund effusive form of force. Bryant's "God's First Temples," Addison's "Cato's Soliloquy," Wordsworth's "Devotional Incitements," Michael Angelo's "To the Supreme Being," and Tennyson's "The Splendor Falls on Castle Walls," further illustrate this form.

The splendor falls on castle walls  
 And snowy summits old in story ;  
 The long light shakes across the lakes,  
 And the wild cataract leaps in glory.  
 Blow, bugle, blow, set the wild echoes flying,  
 Blow, bugle; answer, echoes, dying, dying, dying.  
 O, hark, O, hear! how thin and clear,  
 And thinner, clearer, farther going !  
 O, sweet and far from cliff and scar  
 The horns of Elfland faintly blowing !  
 Blow, let us hear the purple glens replying;  
 Blow, bugle; answer, echoes, dying, dying, dying.  
 O love, they die in yon rich sky,  
 They faint on hill or field or river ;  
 Our echoes roll from soul to soul,  
 And grow for ever and for ever.  
 Blow, bugle, blow, set the wild echoes flying,  
 And answer, echoes, answer, dying, dying, dying.

—Alfred Tennyson (1850)

**The Aspirate Effusive Implies Repression.**—Though less used than the other qualities of voice with the effusive form of force, the aspirate is occasionally used to show repressed excitement or to indicate fear. It lacks the sharp compelling power of the dramatic aspirate.

**The Pectoral Effusive Registers Solemnity.**—The pectoral quality of voice, or chest resonance, is at the opposite end of the range of pitch from the orotund. The same selections that lift us to the sublime descend with us at times to the lower ranges of pitch to register the deeper emotions of solemnity and awe. If we understand the thought and feel the mood, we can adapt our tones to their expression.

**The Expulsive Form of Force.**—Like the effusive, the expulsive form of force utilizes all the qualities of voice. It does so with more power and wider range of pitch. The extra power is generated by the abdominal muscles. Though the abdominal muscles are used with the effusive form of force, they act with an even, constant pressure rather than with a sharp stroke, as with the expulsive form. Expulsive power is developed to the highest degree by great singers like the late Enrico Caruso and John McCormack and by great speakers like the late William J. Bryan. Depth and expansive capacity of the abdomen, strong, deep breathing, and powerful abdominal muscles are essential. Any speaker can develop such of this equipment as he may have for expulsive power. To feel the operation of your abdominal muscles, draw in a deep breath, place the hands just above the hips, thumbs back and fingers pressing evenly against the walls of the abdomen; then utter a series of short sharp sounds—*huh! ha! ho!* You should feel the stroke of the abdominal muscles attacking the sound. In practice for speech delivery apply this same test to the more vigorous parts of your speech. If you do not feel the impact, breathe vigorously and strike hard until you do. The deep, vigorous breathing and the exercise of the abdominal muscles tend to cure stage fright as well as to give expulsive power. Get the power first and work for control afterward. Power is essential for effective speaking.

Practice for expulsive power and control with such selections as Scott's "Marmion and Douglas," Patrick Henry's "Speech before the Virginia Assembly," Burke's "Impeachment of Warren Hastings," and "Spartacus to the Gladiators." The fact that these classics have become somewhat shopworn by much use in no way lessens their value for practice in acquiring expulsive power.

Practice reading the following selections with full expulsive power where it is needed. Before beginning the practice, read all you can find about the persons concerned.

#### Selection from "THE VINDICATION OF ROBERT EMMET"

Let no man dare, when I am dead, to charge me with dishonor; let no man attaint my memory by believing that I could have engaged in any cause but that of my country's liberty and independence; or that I could have become the pliant minion of power, in the oppression or the miseries of my countrymen. I would not have submitted to a foreign oppressor, for the same reason that I would resist the domestic tyrant; in the dignity of freedom, I would have fought upon the threshold of my country, and her enemies should enter only by passing over my lifeless corpse. Am I, who lived for my country, and who have subjected myself to the vengeance of the jealous and wrathful oppressor, and to the bondage of the grave, only to give my countrymen their rights—am I to be loaded with calumny, and not to be suffered to resent or repel it. No!—God forbid!

If the spirits of the illustrious dead participate in the concerns and cares of those who are dear to them in this transitory life—O ever dear and venerated shade of my departed father, look down with scrutiny on the conduct of your suffering son; and see if I have even for a moment deviated from those principles of morality and patriotism which it was your care to instil into my youthful mind, and for adherence to which I am now to offer up my life!

My lords, you are all impatient for the sacrifice. The blood which you seek is not congealed by the artificial terrors which surround your victim; it circulates warmly and unruffled, through the channels which God created for noble purposes, but which you are bent to destroy, for purposes so grievous that they cry to Heaven! Be yet patient! I have but a few words more to say. I am going to my silent grave; my lamp of life is nearly extinguished; my race is run; the grave opens to receive me, and I sink into its bosom. I have but one request to ask at my departure from this world—it is the charity of silence. Let no man write my epitaph; for as no one who knows my motives dare now vindicate

them, let not prejudice or ignorance asperse them. Let them and me repose in obscurity and peace, and my tomb remain uninscribed, until other times, and other men, can do justice to my character. When my country shall take her place among the nations of the earth, then, and not till then, let my epitaph be written! I have done.

From SPEECH IN THE VIRGINIA CONVENTION, 1775

Patrick Henry

Let us not deceive ourselves, sir, these are the implements of war and subjugation; the last arguments to which kings resort. I ask gentlemen, sir, what means this martial array, if its purposes be not to force us to submission? Can gentlemen assign any other possible motive for it? Has Great Britain any enemy in this quarter of the world to call for all this accumulation of navies and armies? No, sir, she has none. They are meant for us. They can be meant for no other. They are sent over to bind and rivet upon us those chains which the British ministry have been so long forging.

Three millions of people armed in the holy cause of liberty, and in such a country as that which we possess, are invincible by any force which our enemy can send against us. Besides, sir, we shall not fight our battles alone. There is a just God who presides over the destinies of nations, and who will raise up friends to fight our battles for us. The battle, sir, is not to the strong alone: It is to the vigilant, the active, the brave. Besides, sir, we have no election. If we were base enough to desire it, it is now too late to retire from the contest. There is no retreat but in submission and slavery! Our chains are forged. Their clanking may be heard on the plains of Boston! The war is inevitable, and let it come! I repeat, sir, let it come!

It is vain, sir, to extenuate the matter. Gentlemen may cry, Peace, peace! but there is no peace. The war is actually begun! The next gale that sweeps from the North will bring to our ears the clash of resounding arms! Our brethren are already in the field! Why stand we here idle? What is it that gentlemen wish? What would they have? Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery? Forbid it, Almighty God! I know not what course others may take, but as for me, give me liberty or give me death!

#### HOFER'S DEFENSE

Frenchmen! you have wives and children. When you return to your beautiful cities, amid the roar of trumpets, the smiles of the lovely, and

the multitude shouting their triumphs, they will ask: "Where have you roamed? What have you achieved? What have you brought back to us?" Those laughing babes who climb your knees, will you have the heart to tell them: "We have pierced the barren crags, we have entered the naked cottage to level it to the ground; we found no treasures but honest hearts, and those we have broken because they throbbed with love for the wilderness around them; clasp this old firelock in your hands; it was snatched from a peasant of Tyrol, who died in the vain effort to stem the torrent"? Seated by your firesides, will you boast to your generous and blooming wives that you have extinguished the last ember that lighted our gloom?

The selections quoted may be found in Fulton and Trueblood's *Choice Readings* (Ginn and Company), and in most other collections of classic speeches. For more modern selections go to the *Congressional Record*; *Vital Speeches of the Day*, a periodical published by the City News Publishing Company, New York; and Boardman's *Modern American Speeches* (Longmans, Green and Company). There are many others, some of which should be found in the card index in your library.

#### THE EXPLOSIVE FORM OF FORCE

As the term implies, the explosive form of force is suited to violent utterance. It is suited to only the most impassioned speech, and that on rare occasions. There is little use or excuse for the explosive near the middle ranges of pitch. Only when the thought and feeling have ascended to the climactic point without fully expending its force is the explosive form of utterance permissible. Then it should burst like a rocket rather than as a mere sputter of violence. Few speakers have the depth and control of voice to use it effectively in the lowest ranges of pitch. Even those thus endowed may ordinarily use low, vibrant tones more effectively than the explosive. The speaker of today, and in all the world's history so far as is known, who has used the explosive form of force most effectively, is Adolph Hitler. His speeches are volcanic.

## REVIEW EXERCISE IN GRAMMAR

Choose the right word in the parentheses:

The subject of the verb is in the nominative case. Choose the right word.

1. I am older than (she, her).
2. The man (who, whom) we thought would help us failed to appear.
3. Give the reward to (whoever, whomever) deserves it.
4. (Who, whom) did you say won?
5. Choose (whoever, whomever) suits you.
6. They knew it as well as (we, us).

The noun complement after the verb *be* is in the nominative case.

1. It is (I, me).
2. It must be (he, him).
3. The only strangers were (she, her) and her mother.

The object of the verb is in the objective case.

1. The teacher caught Tom and (I, me) throwing spitballs.
2. (Who, whom) did you see?
3. Choose (whoever, whomever) you wish.

The pronoun complement of the infinitive after a transitive verb is in the objective case.

1. I imagine the man on the right to be (he, him).
2. I know it to be (she, her).

The object of a preposition is in the objective case.

1. Between you and (me, I) matters look dark.
2. Let me tell you a story concerning Tom and (I, me).
3. The colonel was angry with all the men, (I, me) among the rest.

The noun or pronoun with the gerund designating an act is in the possessive case.

1. Do you approve of (Tom, Tom's) studying Latin?
2. Think of (his, him) forgetting us so quickly.
3. How do you account for (his, him) doing the work so poorly?

The verb must agree with its subject in number and person.

1. A glimpse of sandy stretches and fronding palms (catch, catches) the eye.
2. The price of ginghams (has, have) risen.
3. She is one of the best mothers that (has, have) ever lived.
4. Everybody (do, does) as (he, they) (please, pleases).
5. Each (have, has) (their, his) chance.
6. Neither Tom nor John (is, are) ready.
7. (Have, has) either of you a knife?
8. Neither the captain nor his crew (was, were) drowned.
9. How do you like (this, these) sort of collars?
10. It (don't, doesn't) make any difference.
11. (Is, are) either of you ready?

Collective nouns require the singular form of the verb when thought of as a group, plural when thought of separately.

1. The jury (has, have) rendered (its, their) verdict.
2. The committee (is, are) divided in (its, their) (opinion, opinions).
3. The audience (was, were) breathless with excitement.

Guard against confusing subject and complement.

1. The sore spot in the army (is, are) the infantry and artillery.
2. The main source of trouble (were, was) fog and dampness.

Make the verb agree with the subject after the expletive *there*.

1. There (were, was) in the box a saw, two files, and a chisel.
2. There (is, are) not sufficient grounds for appeal.
3. There (seem, seems) to be several reasons to the contrary.

Guard against incorrect use of the past tense and past participle.

1. The captain quietly (bid, bade) us goodnight.
2. He had (bid, bidden) us farewell once before.
3. I had (bid, bidden) only once when the picture was knocked down to me.
4. The hydrant had (burst, bursted) before the last freeze.
5. The duck (dived, dove) into the water.

6. He (dragged, drug) a length of rope along the deck.
7. Topsoil roads should be (dragged, drug) after each rain.
8. The men should not have (drank, drunk) so much wine.
9. The river has (flowed, flown) through this channel for ages.
10. My hand seems (froze, frozen).
11. He has (got, gotten) what he came for.
12. The Persian king (hung, hanged) Haman.
13. People were (hung, hanged) for minor crimes in old England. Their bodies often (hung, hanged) for months along the highways.
14. The boy (lay, laid) on his bed for an hour. He has always (laid, lain) down for a while after lunch.
15. Much of the quantum theory has never been (proved, proven).
16. The bell had (rang, rung) ten minutes before we were dressed.
17. Several people have (swam, swum) the English Channel.
18. I had (set, sat) down before John (set, sat) the clock.
19. It is not pleasant to be (waked, woke) early on a cold morning.

## CHAPTER X

### THE METHODS OF SPEECH DELIVERY

THERE are four methods of speech delivery—memorization, reading from manuscript, impromptu speaking, extemporaneous speaking. All four of these methods are sometimes combined into what is generally designated the composite method.

#### MEMORIZATION

Speaking from memory is really a form of reading. Instead of following the thought with the eye on the written or printed page, the speaker, with the eye of the mind, follows the subject matter word for word and line for line as he has written it.

This method of delivery has several limitations as well as advantages. Its limitations are the staleness that results from memorization and the necessity of sticking to the exact text of the speech. Its main advantage is that, once the speaker has thoroughly memorized his speech, he can focus his attention on the details of posture, movement, gesture, and voice. Since the young student needs training in these details, and since a memorized speech gives him a certain assurance of being able to carry through, memorization is usually advised for timid beginners. In adult classes time may often be saved by beginning with the extemporaneous method.

**Memorize Thoroughly.**—The first essential in speaking from memory is thorough memorization. Nothing is more painful to an audience than to sit through a would-be speaker's floundering efforts to deliver a poorly memorized speech. Even if he doesn't finally forget and stop, his constant groping for the next word keeps the audience on nervous tension. Under such conditions no attention whatever can be given to the ordinary requirements of effective speaking. The voice becomes weak and uncertain; posture becomes stiff and frozen or limp and vapid, while movement and gesture, if attempted at all, become half-hearted and

awkward. Even though a speaker may not mind his own discomfort, he has no right to inflict it on the audience. The only preventive is thorough memorization.

**Progress from the Memory Method to Extemporization.**—However, the young speaker, the man who is easily affected by stage fright, will find that a thoroughly memorized speech inspires self-confidence. There is something very reassuring, to the stage-frightened individual, in a speech that he knows and knows he knows. Somehow he feels that he can go through with it in spite of his distrust of the sound of his own voice. For such persons memorization is decidedly the best method to begin with before an actual audience. As early as possible, however, the speaker should begin some efforts at extemporization in private or before a speech class. Also, after the first few efforts at delivery from memory before an audience, he should attempt some short extemporaneous passages. The effort should come at the beginning or at some convenient spot in the body of the speech, care being taken that the swing out and back come between two well-memorized paragraphs to which it may be related as a sort of transition. In case of floundering there should always be left enough memorized material for full recovery before the end of the speech.

#### READING FROM MANUSCRIPT

Many speakers regard reading from manuscript as a sort of necessary evil. First, comparatively few people read well, and those who do read well, in attempting this method, find play for few of their faculties except voice. However, the voice may be made to carry a great deal more of the message than it ordinarily does, so that a really good reader may utilize the manuscript method of delivery rather effectively. This method is used by speakers who for any reason may not trust to extemporization. The heads of important business organizations, prominent government officials, and great leaders in education and science cannot afford to be misquoted; hence they generally read their carefully prepared public addresses. Most of them do it very well.

Since radio speaking has become so widespread, the manuscript method has become more and more popular. Matters of timing for broadcasts, radio laws affecting legitimate material for the air, and the absence of the audience from sight have made the manuscript method practically universal for addressees over radio. The effect has been to cause speakers to give greater attention to articulation, voice quality, phrasing, pausing, and variations of pitch for effective oral delivery. There is still the politician or stump orator who persists, figuratively and literally, in flailing the air over radio, but most thoughtful speakers are learning better.

#### IMPROMPTU SPEAKING

The term "impromptu," as applied to speaking, means speech without previous notice for preparation. It is most in vogue on social occasions, at mass meetings, or at times of unexpected appearance, particularly of celebrities.

The statement that impromptu speaking is done without previous notice by no means implies that the majority of impromptu speeches worthy of the name were made without preparation. Such speeches may consist of ideas grasped on the spur of the moment and rendered effective by the speaker's alert mind and tongue, but the alertness and the store of thought had to be already at hand to achieve such an end. Behind almost every effective impromptu speech lies the experience, thought, or research that made it possible. Some of the finest bits of Congressional eloquence come in this way. Very often a member of a legislative body not scheduled to speak on a bill will be moved by some provision of the bill to raise his voice for or against it. He may not have studied the bill in question, but he has had experience in debate, and the provision singled out probably has merits or demerits to call forth his best efforts in praise or condemnation. But in every case the speaker had to be prepared.

#### STUDENT PREPARATION

For the student, preparation for impromptu speaking is necessarily general. That is, it implies the ability to arise at

any time one is likely to be called on and make a few impromptu remarks in a creditable way. A man of culture should be able, in that social or business group in which his life work places him, to stand up and talk seriously or facetiously on such social or business occasions as may arise. With some training, practice, and self-criticism he can do this if he keeps up with his work and in touch with his associates. Not only must he know his business, but he must know his town, his state, and his country well enough to express himself intelligently concerning projects or movements for their welfare. He should know enough of current events, history, literature, science, art—no matter what his trade or profession—to talk from a well-rounded cultural background. He must have had some practice in quickly scrutinizing a subject, seizing upon its salient points, and arranging them coherently in mind during the brief preliminaries to his speech.

#### EXTEMPORANEOUS SPEAKING

Although the words "impromptu" and "extemporaneous" have approximately the same dictionary definition, there is a difference in their application to the methods of speech delivery.

Extempore speaking is done after due notice and preparation—preferably quite as thorough preparation as for any of the other forms of speaking. The difference is primarily in the manner or method of delivery. The extemporaneous speaker spends all the time necessary for thinking through his subject, planning his speech, and outlining it at least in his mind. Too often, he leaves the actual phrasing to the time of delivery, trusting to his training and experience to supply the right words and phrasing. This procedure is hazardous for untrained speakers. Consciousness of inexperience may cause stage fright and stop the flow of thought. For trained speakers the extemporaneous method is one of the best because of its elasticity. It enables the speaker to keep reading and adding good ideas until the time of delivery. Even during delivery he will be able to seize on new ideas and develop them most effectively. For this reason the thought in the extemporaneous speech can never become stale, but acquires a yeasty ferment from the leaven of fresh thoughts.

**Beginners Should Prepare Thoroughly.**—The beginner in extemporaneous speaking will do well, not only to prepare a good outline, but actually to write out the text of his speech. When he does so, even though no attempt is made to memorize, he will find himself, under the inspiration of the audience, approximating the phrasing of the written speech. The quickening power of an appreciative audience during the process of delivery stimulates the speaker's mind to grasp the sequence of thought and much of the actual phrasing of the written speech. After considerable practice the speaker may depend upon his ready command of word and phrase without the preliminary of a fully written speech.

#### THE COMPOSITE METHOD

Since the composite method of delivery is a combination of any or all of the other four, it may be made to possess all the good points of the others with a minimum of their weaknesses. Parts of almost every speech may be best delivered from memory. A good poetic quotation, an apt bit of phrasing borrowed from another, or anything so well expressed that it would lose its effectiveness by a slight verbal change, would be better delivered from memory. Also some parts of a speech, such as the quoting or citing of authorities, are more effective when read—preferably from the actual books or articles of the authors quoted. The reading may very well be prefaced with some such statement as, "I do not ask you to take my word on this important point. Here is what Mr. Steinmetz or Mr. Edison says on the subject: (volume so and so, page so and so of the work in question). You may read it for yourself." Such citations of authorities are largely a matter of psychology, but effective nevertheless.

Further, the composite method makes available new ideas and fresh material as in extempore speaking. It is the method of the finished speaker and is used most in the addresses for formal occasions.

## WORDS OFTEN CONFUSED BECAUSE OF RESEMBLANCE IN SOUND OR SENSE

*Equable, equitable.*

1. She has an \_\_\_\_\_ temper.
2. It was an \_\_\_\_\_ proceeding from start to finish.

*Exotic, exoteric.*

1. The hothouse contains many \_\_\_\_\_ plants.
2. The ready grasp of \_\_\_\_\_ truth does not always enable us to understand the relation of more deeply hidden facts.

*Expatiate, expiate.*

1. He \_\_\_\_\_ (d) his crime behind prison bars.
2. The lecturer \_\_\_\_\_ (d) on the customs of the Thibetans.

*Facilitate, felicitate.*

1. Clearing a path through the jungle \_\_\_\_\_ (d) the passage of the palanquins.
2. We should \_\_\_\_\_ our friends on their good fortune.

*Fallacious, fallible.*

1. All men are \_\_\_\_\_.
2. Avoid \_\_\_\_\_ argument.

Look up the meaning and the pronunciation of the following words. Use each word orally as often as possible until you have mastered it.

affiliate	equable	orgy
affluence	foist	penance
chalice	homogeneous	penury
charlatan	implacable	relegate
depreciate	importune	sedate
detonation	mitigate	tortuous
ennui	nucleus	

## CHOICE OF SYNONYMS

*Laudable* acts. (1) pleasing (2) suitable (3) praiseworthy (4) kind \_\_\_\_\_

*Martial* display. (1) resplendent (2) showy (3) war-like (4) hostile \_\_\_\_\_

An old *maxim*. (1) tradition (2) slogan (3) ruling (4) axiom \_\_\_\_\_

Why *misconstrue* my meaning? (1) misunderstand (2) misinterpret (3) mistrust (4) misapply \_\_\_\_\_

*Mutual* friendship. (1) genial (2) common (3) reciprocal (4) beneficial \_\_\_\_\_

An *obstinate* man. (1) mean (2) ugly (3) dull (4) stubborn

He is *opinionated*. (1) thoughtful (2) conceited (3) brilliant (4) wise

A small *orifice*. (1) opening (2) channel (3) dent (4) container

An *onerous* task. (1) burdensome (2) tiresome (3) humble (4) individual

Why *ostracize* me? (1) persecute (2) annoy (3) banish (4) isolate

#### IDIOMATIC USE OF PREPOSITIONS

Confer *with* (to talk with)

Careful *of* (one's possessions)

Careful *about* (affairs)

Careful *with* (explosive)

Comply *with*

Confide *in* (to trust in)

Confide *to* (to intrust to)

Convenient *to* (a person or place)

Convenient *for* (purpose)

Correspond *with* (a person)

Correspond *to* (things)

Differ *from* (in appearance)

Differ *with* (in opinion)

Different *from*

Dissent *from*

Involve *in* (difficulties)

Involved *with* (persons)

Listen *to*

Part *from* (a person)

Part *with* (a possession)

Pleased *with* (a thing)

Pleased *by* (a person)

Prohibit *from*

Wait *for* (an arrival)

Wait *on* (to serve)

Among (*three or more*)

Between *two*

Shot *with* an arrow

Shot *by* an Indian

Swimming *in* the lake

Diving *into* the lake

## A WORD WITH THE INSTRUCTOR

A good method for practice in impromptu speaking is to have each member of the speech class write on a piece of paper a topic suited for a one-minute impromptu speech. The written topics should be collected and placed in a box on the speaker's table. Each speaker, as he is called on, should draw a topic from the box. Then he should have approximately a half minute to arrange his ideas before beginning to speak.

If the topics are all taken from subjects with which the group is supposed to be reasonably familiar, the exercise will prove satisfactory; that is, the majority of the group will be able to talk with some degree of intelligence on the topic chosen.

## EXTEMPORE SPEAKING

In general, practice should begin with assignments for two-minute extempore speeches. The more timid speakers may be encouraged to write and memorize their speeches, but as early as possible they should be urged to swing loose and attempt extemporization.

**Confidence Comes from Study.**—The first essential for effectiveness is choice of subjects that intrigue the speaker and at the same time come within the range of the class interests. Next, the would-be speaker must be impressed with the necessity of exhausting every possible source of information on his subject. Consciousness of having done so is essential to give self-confidence.

When time comes for delivery, the speakers should be given those pointers on posture, movement, and gesture that will give greatest ease and freedom for thought. He should be told to let himself go. Some speakers, especially the more timid, will need frequent rehearsing with sympathetic criticism. Others, particularly the capable but sluggish and unambitious, will need prodding, sometimes to the point of resentment, to get the best out of them. The instructor must know his men in order to decide on a method. Here, certainly, the "take what comes" attitude of the instructor foredooms his efforts to failure.

## PRACTICE IN READING FROM MANUSCRIPT

Exercises in reading from manuscript should follow a review of the chapter on "Reading." Posture should be free, easy, and alert. There is little room for gesture other than an occasional lifting of the eyes from the manuscript for a more direct appeal to the audience.

## PRACTICE IN SPEAKING FROM MEMORY

Practice in speaking from memory follows the same method for voice utilization as that for reading except that the variations are wider and somewhat more vigorous. Further, posture, movement, and gesture come into full play for emphasis and speech punctuation.

## CLASSROOM CRITICISM

During delivery of the practice speeches the class should make mental or written notes for criticism, favorable and unfavorable. But before any comment by the class, the speaker should be asked to point out what he regards the strong and weak points of his own speech in order to develop self-criticism. Knowing that the class as well as the instructor is giving critical attention, the speaker will be moved by a desire to forestall their criticism. When his own observations are followed by those of the class and the instructor, defects which he may have overlooked will be impressed on his mind.

In cases of persistent lack of self-criticism, the use of speech recording devices is desirable. In this way the speaker can be made actually to hear himself. His voice utilization then becomes objective, enabling him to detect both its weakness and points of strength.

Effective practice implies long and tedious periods of drill for both students and instructor. Neither will be able to go through with the drill most effectively unless the objectives are kept constantly before the group and some measure of success is shown from time to time.

## CHAPTER XI

### SPEECH TYPES AND MODELS

#### SPEECHES FOR DIFFERENT PURPOSES AND OCCASIONS

A SPEECH should be in harmony with the occasion. The methods of speech delivery are discussed in the preceding chapter. In this chapter are suggestions for making talks for special occasions.

In general, such speeches should be brief unless they are for the more important organizations and societies. Even for national anniversary and memorial occasions, the shorter addresses are the more impressive and are longer remembered. The orations of Edward Everett and Abraham Lincoln at the dedication of the Gettysburg Battlefield are the classical examples illustrating this fact. Few persons remember what Everett said, but most literate Americans know what Lincoln said. The brevity of Lincoln's address has contributed to its great popularity.

#### THE SPEECH OF WELCOME

Every day there are meetings of conventions that call for addresses of welcome from mayors, presidents of chambers of commerce, and presidents of other local organizations. These speeches should have the ring of sincerity and should not be too heavy. They should strike a happy note. Though the ever-present "key" is usually presented and the "latch string" is always said to be "on the outside," these gestures of courtesy need not be stressed. No one outline will suit every occasion, but the following suggestions may be helpful. They need not all be used and they need not follow in the order given.

The chief fault with addresses of welcome is the stiff formality with which they are often made. The address of welcome should radiate cordiality rather than announce it in so many words. For instance, there is more good feeling engendered in praising

the work and purpose of a visiting organization, extending the cordiality of genuine fellowship to its members, and showing a sympathetic interest in the plans and objectives of the convention than in all the words of welcome and tableaux with "keys of the city." A word of sympathetic understanding about the members of the organization in their daily business activities, the speaker's business or social contacts with them, in their home towns or at other meetings, may call up memories that will prove both pleasing and refreshing.

Throw open the home city, of course, present the keys if you choose, but don't overdo the act. It is better to tell specifically of the pleasures offered in visiting points of interest, in the theaters, on the beaches and pleasure grounds, and at other places of amusement or entertainment, than merely to extend a welcome to those places. If a good play is to be on at a certain theater, mention the fact. If there are points of historic interest, mention the places and refer to the plans of the entertainment committee to make it convenient for all members of the convention to visit such places. If there is a barbecue, a picnic, or a reception planned, give specific information as to day, hour, place, and methods of transportation available. Give due credit to the committee on arrangements and name at least the key men of its personnel. Since you have made definite plans to entertain the visitors, it is much better to inform them as to how they may avail themselves of the planned entertainment than to take up the time with platitudes.

Express the hope that the visitors will avail themselves of the entertainment provided. Then repeat a most hearty welcome and sit down.

#### RESPONSE TO WELCOME ADDRESS

In your response to the speech of welcome, show appreciation in voice, manner, and speech for the welcome received and the entertainment planned. Express pleasure at meeting in this particular city. If possible, recall some historic association, some incident, or personality connected with the city's founding, growth, or development, to tie in with a happy thought of allusion.

The "Atlanta spirit," scenes in the French Quarter in New Orleans, historic old Charleston, the skyline of New York, the windy stretches of Chicago; Salem, Boston Common, and Plymouth Rock in Massachusetts; and the climate anywhere in California—all are conventional places or characteristics for reference. If from your personal slant you can add a touch of naïveté or piquancy, you will save your speech of response from the banality of the commonplace.

As to the meeting itself—its purpose and meaning to those present—while enumerating the many possible results, dwell on the one or two of most importance or of most appeal to the group. Tell of the benefit you and others may get. Also stress the timely assistance all may give by following the discussions and contributing helpful suggestions from experience and observation. Thank the welcoming official and committee for their kind words and attentions, both personally and on behalf of the convention. In spite of the old adage, "It is better to give than to receive," it is quite as important to receive appreciatively as to give graciously.

#### SPEECH OF INTRODUCTION

In making a speech of introduction, begin with general introductory remarks; tell a good story—always an illustrative story, whether humorous or not, so that if the humor fails to "click," the illustrative quality will be sufficient reason for bringing the story in; or begin in almost any manner except by naming the speaker at the start. To do so puts a strain on the memory of the audience. The name is likely to be forgotten before the introduction is concluded. Tell what sort of man is to address the group, what equipment in the way of special gifts and experiences he has for enlightening or entertaining them, and, where time is "of essence," admonish the speaker and encourage the audience by stressing his ability to condense much thought into little space with alertness for "terminal facilities." If the speaker is particularly gifted, mention the matter, seriously or facetiously, as the occasion may demand.

In your remarks about the gifts of the speaker, avoid all fulsomeness. Nothing cloys both speaker and audience more than thick, obvious flattery. It insults the intelligence of the group and offends the modest speaker. Of course, some audiences and some speakers can take gobs of flattery and like it, but both the dishing out and the receiving of it are repugnant to the sensibilities of cultured people.

Avoid stereotyped phrases, such as "We have with us," "We are particularly fortunate," and other phrases so often heard in introductions. Make the introduction direct, simple, straightforward, as you would introduce an interesting idea or personality from history or fiction. You may be quite as direct and simple in manner as when introducing two strangers in a social gathering. Your general manner in introducing the two strangers implies that each is perhaps rather fortunate in coming to know the other. The introduction of speaker to audience is also a two-sided affair.

When all introductory remarks have been concluded, call the speaker's name, with your eyes still on the audience. Then turn to the speaker with a gesture indicating that he is to come on and begin his discourse. The speaker is now launched upon his undertaking before an audience that is prepared for what he may have to say.

#### THE SPEECH OF INAUGURATION

The inaugural address varies in seriousness and formality with the dignity and importance of the office to be filled. A young official chosen to fill an important position should always feel conscious of a lack of experience and maturity for meeting the requirements of the office. His appreciation of the honor conferred upon him should generally be accompanied by a not over-modest expression of a feeling of inadequacy or unworthiness on his part. This expression of modesty should always be accompanied by sufficient verbal evidences of willingness to serve and purpose to do the best job possible for him. Here is concrete reason to ask for co-operation and even advice from older and

more experienced members. When asked under these circumstances, the more experienced members usually respond in the spirit of sympathetic understanding and helpfulness. On the part of older as well as younger men, simple modesty as to personal abilities is usually golden. It implies not only tolerance for the beliefs and opinions of others but also that respect for them that lays the foundation for co-operation.

To get your own as well as the group's bearings as to the objectives of the organization, recount its outstanding achievements up to date. Give due credit to the work of former officials, especially of those retiring. Number their successful accomplishments and show what course both objectives and accomplishments indicate for the future. Use this fair and logical approach to plans for the future work of the organization rather than try to foist personal views and aims. The group will see the logic of the charted course, as well as your disposition to do justice to others, and will gladly follow. It will then be much easier, when you are convinced that change of plans or policy is advisable, to lead others to see with you the advisability of such changes. Next, express the hope that you and your colleagues may build soundly, on the foundation laid, for a bigger and better organization. Exhort the entire membership to activity to the same end, and close with that exhortation or an apt quotation or inspiring slogan.

#### THE SPEECH OF AWARD

Any award that is of merit must have had its beginning in the need of inspiration for achievement in some field or in recognition of merit arising from some act of courage or self-sacrifice. The receiver is usually an individual whose courage or initiative has risen to meet the competition, need, or danger of an occasion. Whatever the basis of merit, describe the award and give its origin and history. Praise the virtues exhibited by the winner and, where the award is based on competition, those of the unsuccessful contenders. Point out the fact that experience gained in the present competition may prove a stepping stone to greater success later.

Emphasize the responsibility that goes with the award. The winner is not to rest on his laurels but to strive on toward still greater achievements. Where success has been won by a narrow margin, there is cause for neither complacency on the part of the winner nor discouragement on the part of the loser. A little less effort would have caused the winner to lose, and a little more would have caused the loser to win. The winner must be active and alert to widen the margin, and the loser must put forth the extra bit of effort needed to close it up. Point out both the dangers of resting on success and yielding to discouragement. Show that the success of the winner may prove an inspiration and therefore an important service to others. One important phase of preaching "service" lies in recognition of the fact that one may serve by winning as well as by losing. In fact, the sum total of any life's services rests more upon achievement than on mere self-sacrifice.

#### SPEECH ACCEPTING AN AWARD.

The speech in acceptance of an award is usually very hard for the inexperienced speaker to make gracefully. Conflicting emotions of self-gratulation, gratitude, and consciousness of lack of merit play havoc with your emotions. All in one breath you want to say how happy you are, how grateful for the recognition given, and how sorry for the losers. Just remember that you may be the winner by only a narrow margin; that the loser, if he has the right stuff in him, may be winner next time; and, furthermore, that the element of luck may have had a bearing on the decision. The latter idea gives you your best cue. You are lucky! The audience will approve your taking that view of the matter, and you can keep in the back of your own mind the saying: "Luck always comes to the man who never counts on it and rarely comes to the man who does."

Praise the other contestants gracefully and sincerely. Tell how the award will inspire you for the future. Repeat thanks for the decision in your favor, and, if the gift is something useful, tell how you hope to utilize it worthily.

## SPEECH OF NOMINATION

In speeches of nomination for political office the speaker too often has his mind focused on what the nomination may mean to his own and the nominee's party or to his own or the nominee's political fortunes, rather than upon the requirements of the office to be filled. To a less degree this is also true of nominations for office in clubs and other organizations. "Jones is my friend and a jolly good fellow," the nominating speaker too often reflects; "so I want to see him made president or secretary, or what not." In this frame of mind the speaker may mention the importance of the office and enumerate the qualities needed to fill it; but since he has Jones in mind rather than the requirements for the office, the virtues he will list will be those of Jones only thinly disguised. In your nominating speeches, don't imitate Jones' friend. Focus your attention on the office, honestly enumerate the requirements for filling it, recognize its importance, name only those virtues which the nominee actually possesses, and express the hope or belief that your nominee will grow in service to meet the other requirements. Don't try to stretch "Jones'" virtues all over the place; they probably won't stand the tension.

When you have finished enumerating the abilities required for the office, name your candidate and ask the group's consideration of him as a "regular fellow" rather than as a paragon of all virtues.

## SPEECHES FOR ANNIVERSARY OR MEMORIAL OCCASIONS

More than most other types of speeches, those prepared for anniversary or memorial occasions tend toward extravagance and sentimentality. Realizing the store set on the occasion and what it stands for, the speaker is tempted too often to lard his utterances with high-sounding encomiums. It is much better, by patient study, so to understand the man or movement commemorated as to interpret him or it to others. Undoubtedly many very human but still very great men have been canonized out of almost all semblance to their real human selves, and the causes they represented have been shorn of all but the partisan point of view. Unless you can picture the man or movement as

either really was, so as to shed the light of truth for all to see, you had better decline an invitation to speak on memorial occasions.

But men and movements may be studied, calmly, persistently, dispassionately, so as to make the men stand out as human beings whose noble virtues are high-lighted by their frailties or mere humanness. Movements, in spite of the many conflicting elements involved, may be pushed forward by the strength, or it may be at times, gain ground through the weaknesses of great men.

Recognition of the mixed virtues of men and movements in no sense implies that achievement should not be praised where praise is merited. Indeed, the speaker should always stress the importance of courage, strength, and patient persistence in the face of odds. The lesson drawn from the fact that a mere human being may achieve great things is of much more value to the assembled audience than the all-but-miraculous achievements of supermen.

In your efforts to do justice to memorial occasions, do not fail to give due recognition to those who are responsible for the celebration. The patriotic organizations—more often women's organizations than otherwise—and the patient, untiring promoters of the work deserve all the praise that may be given them. Point to the occasion, as well as to all who made it possible, as an inspiration to the audience. If you feel inclined, sentimentalize a little with the older persons present; it can do little harm, and they greatly enjoy it: but seek to fire the youth present with a desire to go and do likewise. It is the young people who may profit most by speeches on memorial occasions, and they should be in the speaker's mind throughout his address. If he knows the mind of present-day youth, he will stick rather closely to the truth, whether it is always pleasant or not, or he may hear his eloquence snickered at as so much "hooey."

#### THE AFTER-DINNER SPEECH

The after-dinner speech is the most difficult to make. Its purpose is usually to entertain and to inspire, sometimes to

inform. Its general tone should be light and whimsical. It should create a spirit of geniality and good cheer; yet it should have a worthy purpose. It may contain stories and jokes, but they should be used to illustrate a point. Most of the "gags" have been broadcast over the radio so that not many will be new to the diners. In the use of illustrative anecdotes avoid saying, "That reminds me of a joke," or "I will tell you a joke." It is best to bring in the story in such a way that the listeners will not know that a story is being told until the end is reached. Humorous references may be made to some persons who are well known, but in such a way as not to leave a sting. Some men like to have stories told on them. Before attempting such sallies, the speaker should find out all he can about those to whom he expects to refer and be assured that they are "good sports." Stories that the speaker may tell on himself usually please the hearers. Finally, the speech should not be long; *it should never go over the allotted time.* On one occasion a fine speaker who had been given fifteen minutes was called down at the expiration of his time. The audience insisted that he be given more time. When he came back to the platform, he floundered for ten minutes, and his second attempt was a complete failure.

Obviously no outline can be given for an after-dinner speech, since the general trend of thought is entirely dependent on the purpose and the occasion.

#### THE SPEECH OF EXPOSITION OR EXPLANATION

For technical and business students, no other type of speech ranks in importance with the speech of exposition or explanation. It is the medium through which most important communication is carried on with official superiors, inferiors, and equals. Such speeches differ in no important respects from written exposition on the same types of themes. About the only difference is in the method of presenting tabulated data and illustrations. The oral discussion utilizes blackboards, charts, lantern slides, and picture reels for illustrations, whereas the written reports merely contain illustrative cuts in the body of the report.

Since oral discussions can be so fully illustrated, the business or technical man should seize every opportunity for oral presentations of his problem or project. In the written discussion as in oral explanations, unless great care is taken to insure a full, clear presentation of the subject, important ideas and relations may be overlooked or taken for granted. The result is a lack of full understanding in either case. The difference is that the reader of the written report must remain unsatisfied or unenlightened until he can make inquiry or investigation for himself; whereas, after oral discussions, it is customary for the speaker to offer to answer any questions that may remain in the minds of the listeners after the discussion. In this way phases of the subject that have been entirely overlooked may be gone into and cleared up, the speaker, meantime, perhaps wondering that anything so obvious to him should cause difficulty. Moreover, the speaker may by this round-table procedure get something of the reaction of the group to what he has said.

**Reveal What Is in Your Mind.**—The fact that the question is to be thrown open for discussion after the reading of a paper or delivery of an address by no means warrants careless composition. You should prepare your oral discussion with the same care that you would exercise if it were to be submitted for reading. See to the inclusion and proper relation of all important ideas. Provide all needed transitional material, assuming, if need be, the hearer's total ignorance of the subject or, at least, of what is going on in your mind. Utilize abundant illustrative material drawn from your best judgment of what must be familiar to the listener. See that your "cause and effect" relations are right, and buttress your contentions with a sufficient number of proofs and instances to insure conviction. When you have thus bared your mind to the listeners, they will be able to follow you through the discussion and will understand.

**Be Specific.**—In oral exposition nothing is so effective as saying exactly what you mean. Do not clutter your discussion with such meaningless phrases as, "many people are now thinking along

this line," "much weight is now being given this opinion by men of business," unless you follow immediately with specific illustrations showing how many or how much.

The president of one of our big farm-machinery manufacturing corporations was talking shop with one of his district managers:

"How is our business going with the Ashland Hardware and Machinery Company?" the president asked.

"Fair," replied the manager; "we are shipping them three or four carloads a year."

*Three or four?*" queried the president.

"Well, three and a half, to be exact."

"That is just what I want—*to be exact*. Now may I ask what kind of machinery they have been buying?"

"We have shipped the Ashland Company three cars of gas engines, tractors, plows, cultivators, and harvesters, and perhaps a half car of machine parts and accessories."

Here was a business executive who had all the facts in mind, but saw fit to disclose only so much information as he was asked for, leaving the questioner to guess at the rest or to ask for details. He could just as easily have answered the original question with the statement that three and a half carloads of machinery had been shipped the Ashland Company; or, to put the president promptly in possession of the full facts, he could have said:

"Fair; so far this year, we have shipped the Ashland Company three and a half cars—three of gas engines, tractors, plows, cultivators, and harvesters, and perhaps a half car of machine parts and accessories."

That would have been a full, complete, and satisfying answer. That would not have left  $33\frac{1}{3}$  per cent of doubt and uncertainty in the mind of the questioner as the original answer had done. In your oral explanation, imagine the people in the audience as having asked you for specific information on every phase of the subject; then proceed to give it to them, clearly and fully.

## OUTLINES FOR CONVENIENT REFERENCE

## ADDRESS OF WELCOME

- I. Express pleasure at having the convention.
- II. Praise the work and objectives of the convention.
- III. List the attractions and advantages of the city.
- IV. Announce the entertainment provided.
- V. Give credit to the committee on arrangements.
- VI. Express hope that the visitors may have a pleasant stay.
- VII. Repeat and emphasize the welcome.

## RESPONSE TO THE WELCOME ADDRESS

- I. Return thanks for the welcome.
- II. Express pleasure at meeting in the city.
- III. Speak in praise of the city.
- IV. Note the inspiration expected to be received from the meeting.
- V. Close with repetition of thanks.

## SPEECH OF INTRODUCTION

- I. Do not give the name of the speaker at first.
- II. Avoid the stereotyped, "We have with us."
- III. Tell why this speaker has been invited.
- IV. Mention the speaker's outstanding accomplishments.
- V. Express pleasure at having him.
- VI. Give the speaker's full name and title distinctly, *while looking at the audience*.

## SPEECH OF INAUGURATION

- I. Express appreciation of being elected.
- II. Emphasize need for co-operation of all members.
- III. Review accomplishments of the organization.
- IV. Give praise to retiring officers.
- V. Outline plans for the future.
- VI. Close with words of inspiration and hope.

## SPEECH OF AWARD

- I. Describe the award and give its history.
- II. Tell what the award stands for.
- III. Emphasize the responsibility that goes with the winning.
- IV. Congratulate the winner and express the hope that he will be inspired to greater service.

## SPEECH ACCEPTING AN AWARD

- I. Express thanks for the award.
- II. Describe feelings as to worthiness.
- III. Praise other contestants.
- IV. Tell how the award will inspire you.
- V. Repeat thanks for the award.

## SPEECH OF NOMINATION

- I. Speak of the importance of the office.
- II. Stress the necessity of electing the right man.
- III. Picture the kind of man needed for the office.
- IV. Describe the nominee's personality.
- V. Name the man.

## SPEECHES FOR ANNIVERSARY OCCASIONS

- I. Give the reason for the meeting.
- II. Enumerate related events.
- III. Praise the founders or leaders concerned, their characteristics and contributions.
- IV. Recount the benefits to those present.
- V. Enumerate the responsibilities to the future.
- VI. Exhort emulation of the founders or patriotic leaders.

The following selections illustrate types of speeches for different purposes and occasions.

## LEGISLATIVE DEBATE

In all countries of English traditions legislative debate is the cornerstone of democratic government. There are other essentials of democracy, but without legislative debate there is no freedom of speech and thought, and hence no democracy. It must be admitted that all too often legislative debate degenerates into mere partisan special pleading with the "pork barrel" and political "fence building" as the objective. From time to time, however, there come together men and measures to show democracy in a better light. The United States Congress in perspective reveals many giants in legislative debate. There have been some of late years, and among them few more independent

in politics and statesmanlike in devotion to the issues as he saw them than the late Senator William E. Borah of Idaho. Senator Borah is generally regarded as having reached the apex of his career in his speeches on the Anti-Lynching Bill, excerpts from one of those speeches are included here as an example of democratic political debate. Whether you favored the Anti-Lynching Bill or were opposed to it, read the selection for evidence of the speaker's convictions as to the menace to States' Rights that lay in its provisions.

Selected from INTEGRITY OF THE STATES

A speech of William E. Borah

in the

Senate of the United States

*Mr. Borah:* Mr. President, my interest in this matter centers primarily in the preservation of the integrity of the State. I believe the State is the fountain source of the people's power in this Government; and when that is destroyed, democratic government is at an end. Even in these days of change and advanced thought, I am not ashamed to say that I am still a believer in the old-time Americanism, in the rights of the States, in local government, and in all the policies and precepts and principles which made us great as a nation and which alone will keep us great. What we most need in these troubled days—and may Providence speed the coming—is a rebaptism of the national spirit and a rededication to the national ideals. . . .

It may be, Mr. President, as proponents contend, but which I do not admit, that a few lives will be lost if we do not pass this measure, and which we will all regret. But many lives were lost to establish this Government, to establish this dual system, and the happiness and contentment of many millions will be lost if we do not preserve it.

My interest in this matter grows out of a desire to stay the encroachment of arbitrary power—which is what is proposed—upon the rights of the people at home.

We do not know what the future has in store for us as a nation, but we do know that the system of government which was brought forth on this continent nearly 150 years ago, baptized with the blessings and crowned with the wisdom of great leaders, has brought greater contentment and prosperity and more freedom to the average man or woman than any form of government yet devised. This fact alone should burn

into our very souls the determination to preserve it in all its essential principles. It is one thing to adapt and adjust principles to new conditions; it is another thing to permit new conditions to disregard principles —the former is the highest achievement of the statesman and the law-giver, the latter the work of the timeserver and the adventurer.

Mr. President, everyone in this Chamber, every right-thinking person everywhere, regardless of section or race, will utter a word of thanks when this barbarous crime is no longer recorded in this country. I feel that the time is near at hand. It seems to be clearly in sight. Is it worth while, is it necessary, is it just in view of the progress made, in the light of what the South has achieved, to place upon her the stigma of failure and to establish the precedent that the Federal Government may enter the States and seize and try as criminals the duly elected officers of a sovereign State? It would be an awful price to pay, a dangerous precedent to establish, even if the assurance of success upon the part of the States was not at hand. But with that assurance before us, it is incredible that we will do this thing.

#### SPEECH FOR COMMEMORATIVE OCCASION

##### LINCOLN'S GETTYSBURG ADDRESS

Fourscore and seven years ago our fathers brought forth upon this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battle-field of that war. We have come to dedicate a portion of that field as a final resting-place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

But in a larger sense we cannot dedicate, we cannot consecrate, we cannot hallow this ground. The brave men, living and dead, who struggled here, have consecrated it far above our poor power to add or detract. The world will little note nor long remember what we say here; but it can never forget what they did here. It is for us, the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us: that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion; that we here highly resolve that these dead shall not have died in vain; that this nation, under God, shall have a new birth of freedom; and that government of the people, by the people, and for the people, shall not perish from the earth.<sup>1</sup>

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<sup>1</sup> Reprinted by permission of D. Appleton-Century Company.

## THE SPEECH FOR TIMES OF CRISIS

Except for the split over States' Rights and slavery, there have been few periods in American history so critical as that on the eve of our entrance into the World War. Woodrow Wilson, then president, was peculiarly gifted in analyzing and interpreting the menace in world conditions to the peace and well-being of the United States. He was equally adept in outlining the procedure necessary for meeting that menace. Note how he achieves these ends in the following excerpts from his "Flag Day Address."

## Selected from PRESIDENT WILSON'S FLAG DAY ADDRESS

Delivered June 14, 1917, in Washington, D. C.

MY FELLOW CITIZENS:

We meet to celebrate Flag Day because this flag which we honor and under which we serve is the emblem of our unity, our power, our thought and purpose as a nation. It has no other character than that which we give it from generation to generation. The choices are ours. It floats in majestic silence above the hosts that execute those choices, whether in peace or in war. And yet, though silent, it speaks to us—speaks to us of the past, of the men and women who went before us and of the records they wrote upon it. We celebrate the day of its birth; and from its birth until now it has witnessed a great history, has floated on high the symbol of great events, of a great plan of life worked out by a great people. We are about to carry it into battle, to lift it where it will draw the fire of our enemies. We are about to bid thousands, hundreds of thousands, it may be millions, of our men, the young, the strong, the capable men of the Nation, to go forth and die beneath it on fields of blood far away—for what? For some unaccustomed thing? For something for which it has never sought the fire before? American armies were never before sent across the seas. Why are they sent now? For some new purpose, for which this great flag has never been carried before, or some old, familiar, heroic purpose for which it has seen men, its own men, die on every battle field upon which Americans have borne arms since the Revolution?

These are questions which must be answered. We are Americans. We in our turn serve America, and can serve her with no private purpose. We must use her flag as she has always used it. We are accountable at the bar of history and must plead in utter frankness what purpose it is we seek to serve.

*German Intrigue and Aggression*

It is plain enough how we were forced into the war. The extraordinary insults and aggressions of the Imperial German Government left us no self-respecting choice but to take up arms in defense of our rights as a free people and of our honor as a sovereign Government. The military masters of Germany denied us the right to be neutral. They filled our unsuspecting communities with vicious spies and conspirators and sought to corrupt the opinion of our people in their own behalf. When they found that they could not do that, their agents diligently spread sedition amongst us and sought to draw our own citizens from their allegiance; and some of those agents were men connected with the official embassy of the German Government itself here in our own Capital.

They sought by violence to destroy our industries and arrest our commerce. They tried to incite Mexico to take up arms against us and to draw Japan into a hostile alliance with her; and that, not by indirection, but by direct suggestion from the foreign office in Berlin. They impudently denied us the use of the high seas and repeatedly executed their threat that they would send to their death any of our people who ventured to approach the coasts of Europe.

And many of our people were corrupted. Men began to look upon their own neighbors with suspicion and to wonder in their hot resentment and surprise whether there was any community in which hostile intrigue did not lurk. What great nation in such circumstances would not have taken up arms? Much as we had desired peace, it was denied us, and not of our own choice. This flag under which we serve would have been dishonored had we withheld our hand.

. . . . .

Do you not now understand the new intrigue, the intrigue for peace, and why the masters of Germany do not hesitate to use any agency that promises to effect their purpose, the deceit of the nations? Their present particular aim to deceive all those who throughout the world stand for the rights of peoples and the self-government of nations; for they see what immense strength the forces of justice and of liberalism are gathering out of this war. They are employing liberals in their enterprise. They are using men, in Germany and without, as their spokesmen whom they have hitherto despised and oppressed, using them for their own destruction—Socialists, the leaders of labor, the thinkers they have hitherto sought to silence. Let them once succeed and these men, now their tools, will be ground to powder beneath the weight of the great military empire they will have set up; the revolutionists in Russia will be cut off from all succor or co-operation in western Europe and a counter revolution fostered and supported; Germany herself will lose her chance of freedom; and all Europe will arm for the next, the final struggle.

The sinister intrigue is being no less actively conducted in this country than in Russia and in every country in Europe to which the agents and dupes of the Imperial German Government can get access. That Government has many spokesmen here, in places high and low. They have learned discretion. They keep within the law. It is opinion they utter now, not sedition. They proclaim the liberal purposes of their masters; declare this a foreign war which can touch America with no danger to either her lands or her institutions; set England at the center of the stage and talk of her ambition to assert economic dominion throughout the world; appeal to our ancient tradition of isolation in the politics of the nations; and seek to undermine the Government with false professions of loyalty to its principles.

But they will make no headway. The false betray themselves always in every accent. It is only friends and partisans of the German Government whom we have already identified who utter these thinly disguised disloyalties. The facts are patent to all the world, and nowhere are they more plainly seen than in the United States, where we are accustomed to deal with facts and not with sophistries; and the great fact that stands out above all the rest is that this is a people's war, a war for freedom and justice and self-government amongst all the nations of the world, a war to make the world safe for the peoples who live upon it and have made it their own, the German people themselves included; and that with us rests the choice to break through all these hypocrisies and patent cheats and masks of brute force and help set the world free, or else stand aside and let it be dominated a long age through by sheer weight of arms and the arbitrary choices of self-constituted masters, by the nation which can maintain the biggest armies and the most irresistible armaments—a power to which the world has afforded no parallel and in the face of which political freedom must wither and perish.

For us there is but one choice. We have made it. Woe be to the man or group of men that seeks to stand in our way in this day of high resolution, when every principle we hold dearest is to be vindicated and made secure for the salvation of the nations. We are ready to plead at the bar of history, and our flag shall wear a new luster. Once more we shall make good with our lives and fortunes the great faith to which we were born, and a new glory shall shine in the face of our people.<sup>1</sup>

History bears rather ample evidence that there is a man for every occasion. He may have occupied a more or less obscure position before the occasion arose, but, when it did arise, the man was usually there. Whether the acid test of crisis brought

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<sup>1</sup> Reprinted by permission of Mrs. Edith Bolling Wilson.

him to light, or the slowly eliminative processes of bungling trial and error, he was usually there when the ultimate crisis arose if the nation or movement concerned survived. Some such eliminative process seems to have brought Winston Churchill to the front in Britain's most critical hour. When Churchill came on, there was little need of diplomacy, for there was little that diplomacy could do. Brilliant military genius could no longer serve, for there was no matching of genius against letter-perfect mechanization and overwhelming air superiority. All that was left to Britain was to draw upon the resources of her national and racial genius—those qualities characteristically British—and utilize them with her physical forces for defense. In order that these characteristics might be seen and evaluated by every Briton, they had either to be described and dramatized or to exist in the personality and character of the man in highest command. Marlborough, Wellington, and Nelson possessed most of these characteristics, but no one man of British birth and traditions has possessed them to a more marked degree than bluff, courageous, unyielding and, sometimes, bungling Winston Churchill. Read "The Battle of Britain" and see how these characteristics naturally unfold and reveal themselves in the most critical hour in British history. They are all Churchill and they are all British. They embody about all that can be said and done in Britain's hour of ultimate peril.

From THE BATTLE OF BRITAIN

LET US BRACE OURSELVES TO OUR DUTY

By Winston Churchill, Prime Minister of Great Britain

Delivered before the House of Commons, June 18, 1940

. . . The military events which have happened in France during the last fortnight have not come to me with any sense of surprise; indeed, I indicated a fortnight ago as clearly as I could to the House, that the worst possibilities were open and I made it perfectly clear that whatever happened in France, it would make no difference to the resolve of Britain and the British Empire to fight on, if necessary for years, and if necessary alone.

During the last few days we have successfully brought off the great majority of troops which were on the lines of communication in France. A very large number, scores of thousands, and seven-eighths of all the troops we have sent to France since the beginning of the war, about 350,000 out of 400,000 men, are safely back in this country. Others are still fighting with the French and fighting with considerable success.

Now here is where we come to the navy. After all, we have a navy; some people seem to forget it. We must remind them. For more than thirty years I have been concerned in discussions about the possibility of an overseas invasion and I took the responsibility on behalf of the Admiralty at the beginning of the last war of allowing all the regular troops to be sent out of the country although our Territorials had only just been called up and were quite untried.

Therefore, these islands for several months were denuded of fighting forces, but the Admiralty had confidence in the defense by the navy, although at that time the Germans had a magnificent battle fleet in the proportion of 10 to 16 and even though they were capable of fighting a general engagement any day. Now they have only a couple of heavy ships worth speaking of.

We are also told that the Italian Navy is coming to gain sea superiority in these waters. If that is seriously intended, I can only say we shall be delighted to offer Mussolini free safeguarded passage through the Straits of Gibraltar in order that he may play the part which he aspires to do. There is general curiosity in the British Fleet to find out whether the Italians are up to the level they were in the last war or whether they have fallen off.

Therefore, it seems to me that as far as sea-borne invasion on a great scale is concerned, we are far more capable of meeting it than we were at many periods in the last war and during the early months of this war before our troops were trained and while the British Expeditionary Force was abroad.

The navy was never intended to prevent the raids of bodies of five or ten thousand men flung across and thrown suddenly ashore at several points on the coast some dark night or foggy morning. The efficacy of sea power, especially under modern conditions, depends upon the invading force being of a large size and, if it is of a large size, the navy has something they can find and, as it were, bite on.

Now we must remember that even five divisions, even lightly equipped, would require 200 to 250 ships, and with modern air reconnaissance and photography it would not be easy to collect such an armada and marshal it across the seas with any powerful naval force to escort it with any possibility that it would not be intercepted long before it reached the

coast line and the men all drowned in the sea, or, at the worst, blown to pieces with their equipment when they were trying to land.

We have also a great system of mine fields, recently reinforced, through which we alone know the channel. If the enemy tries to sweep a channel through these mine fields it will be the task of the navy to destroy these mine-sweepers and any other force employed to protect them. There ought to be no difficulty about this, owing to our superiority at sea.

These are the well-tested and well-proven arguments on which we have relied for many years, but the question is whether there are any new methods by which they can be circumvented. Odd as it may seem, some attention has been given to this by the Admiralty whose prime duty and responsibility it is to destroy any large sea-borne expedition before it reaches or at the moment when it reaches these shores. It would not be useful to go into details and it might even suggest ideas to other people that they have not got and who would not be likely to give us any of their ideas in exchange.

All I would say is that untiring vigilance and mind-searching must be devoted to the subject, because the enemy is crafty, cunning and full of novel treacheries and strategies.

. . . . .

This brings me naturally to the great question of invasion from the air and the impending struggle between the British and German Air Forces.

It seems quite clear that no invasion on a scale beyond the capacity of our ground forces to crush speedily is likely to take place from the air until our air force has been definitely overpowered. In the meantime, there may be raids by parachute troops and attempted descents by air-borne soldiers. We ought to be able to give those gentry a warm reception, both in the air and if they reach the ground in any condition to continue their dispute. The great question is, can we break Hitler's air weapon?

Now, of course, it is a very great pity that we have not got an air force at least equal to that of the most powerful enemy within reach of our shores, but we have a very powerful air force, which has proved itself far superior in quality both in men and in many types of machines to what we have met so far in the numerous fierce air battles which have been fought.

In France, where we were at a considerable disadvantage and lost many machines on the ground in the airdromes, we were accustomed to inflict upon the enemy a loss of two to two-and-a-half to one. In the fighting over Dunkerque, which was a sort of No Man's Land, we undoubtedly gained a local mastery of the air and inflicted on the German Air Forces losses on the scale of three or four to one.

Any one looking at the photographs of the re-embarkation, showing the masses of troops assembled on the beaches, affording an ideal target for hours at a time, must realize that this embarkation would not have been possible unless the enemy had resigned all hope of recovery of air superiority at that point.

In these islands the advantage to the defenders will be very great. We ought to improve upon that rate of three or four to one, which was realized at Dunkerque.

In addition, there are, of course, a great many injured machines and men who get down safely after an air fight. But all those who fall in an attack upon this island would land on friendly soil and live to fight another day, whereas all the injured enemy machines and their complements will be total losses, so far as the Germans are concerned.

During the great battle in France we gave very great and continuous aid to the French, both by fighters and bombers, but in spite of all pressure, we never allowed the entire metropolitan strength of our air force in fighters to be consumed. This decision was painful, but it was also right.

The battle was, however, lost by the unfortunate strategic opening and by the extraordinary unforeseen power of the armored columns and by the very great preponderance of the German Army in numbers.

There remains the danger of the bombing attacks, which will certainly be made very soon upon us by the bomber forces of the enemy. It is quite true that these forces are superior in number to ours, but we have a very large bombing force also which we shall use to strike at the military targets in Germany without intermission.

I do not at all underrate the severity of the ordeal which lies before us, but I believe that our countrymen will show themselves capable of standing up to it and carrying on in spite of it at least as well as any other people in the world.

It will depend upon themselves, and every man and woman will have the chance of showing the finest qualities of their race and of rendering the highest service to their cause.

For all of us, whatever our sphere or station, it will be a help to remember the famous lines:

He nothing common did, or mean  
Upon that memorable scene.

I have thought it right on this occasion to give the House and the country some indication of the solid, practical grounds upon which we are basing our invincible resolve to continue the war, and I can assure

them that our professional advisers of the three services unitedly advise that we should do it, and that there are good and reasonable hopes of final victory.

We have fully informed all the self-governing dominions and we have received from all Prime Ministers messages couched in the most moving terms, in which they endorse our decision and declare themselves ready to share our fortunes and persevere to the end.

We may now ask ourselves in what way has our position worsened since the beginning of the war. It is worsened by the fact that the Germans have conquered a large part of the coast of the Allies in Western Europe, and many small countries have been overrun by them. This aggravates the possibility of air attack and adds to our naval preoccupation, but it in no way diminishes, but on the contrary definitely increases, the power of our long-distance blockade.

Should military resistance come to an end in France—which is not yet, though it will in any case be greatly diminished—the Germans can concentrate their forces both military and industrial upon us. But for the reason given to the House this will not be easy to apply.

If invasion becomes more imminent, we have been relieved from the task of maintaining a large army in France and we have a far larger and more efficient force here to meet it.

If Hitler can bring under despotic control the industries of the countries he has conquered, this will add greatly to his already vast armament output. On the other hand, this will not happen immediately and we are now assured of immense continued and increasing support in munitions of all kinds from the United States, and especially of airplanes and pilots from across the ocean. They will come from regions beyond the reach of enemy bombers.

I do not see how any of these factors can operate to our detriment, on balance, before the Winter comes, and the Winter will impose a strain upon the Nazi regime, with half Europe writhing and starving under its heel, which, for their ruthlessness, will run them very hard.

. . . . .

Therefore in casting up this dread balance sheet and contemplating our dangers with a disillusioned eye, I see great reasons for intense exertion and vigilance, but none whatever for panic or despair. During the first four months of the last war the Allies experienced nothing but disaster and disappointment, and yet at the end their morale was higher than that of the Germans, who had moved from one aggressive triumph to another.

During that war we repeatedly asked ourselves the question, "How are we going to win?" and no one was ever able to answer it with much precision, until at the end, quite suddenly and unexpectedly, our terrible

foe collapsed before us and we were so glutted with victory that in our folly we cast it away.

We do not yet know what will happen in France or whether the French resistance will be prolonged both in France and in the French empire overseas. The French government will be throwing away great opportunities and casting away their future if they do not continue the war in accordance with their treaty obligations, from which we have not felt able to release them.

The House will have read the historic declaration in which, at the desire of many Frenchmen and of our own hearts, we have proclaimed our willingness to conclude at the darkest hour in French history a union of common citizenship in their struggle.

However matters may go in France or with the French Government, or another French Government, we in this island and in the British Empire will never lose our sense of comradeship with the French people.

If we are now called upon to endure what they have suffered, we shall emulate their courage, and if final victory rewards our toils they shall share the gain—aye, freedom shall be restored to all. We abate nothing of our just demands. Czechs, Poles, Norwegians, Dutch and Belgians, who have joined their causes with our own, all shall be restored.

What General Weygand called the Battle of France is over. The Battle of Britain is about to begin. On this battle depends the survival of Christian civilization.

Upon it depends our own British life and the long continuity of our institutions and our empire. The whole fury and might of the enemy must very soon be turned upon us. Hitler knows he will have to break us in this island or lose the war.

If we can stand up to him all Europe may be freed and the life of the world may move forward into broad sunlit uplands; but if we fail, the whole world, including the United States and all that we have known and cared for, will sink into the abyss of a new dark age made more sinister and perhaps more prolonged by the lights of a perverted science.

Let us therefore brace ourselves to our duty and so bear ourselves that if the British Commonwealth and Empire last for a thousand years, men will still say "This was their finest hour."

#### SPEECH OF ACCEPTANCE

#### ACCEPTING A PORTFOLIO

William Cullen Bryant

Allow me, through you, as one of their representatives, to return to the artists of the "Century" my best acknowledgments for the superb

gift they have made me. I have no title to it but their generosity, yet I rejoice to possess it, and shall endeavor to preserve it as long as I live.

Among the artists of the country are some of my oldest and best friends. In their conversation I have taken great delight, and derived from it much instruction. In them the love and the study of nature tend to preserve the native simplicity of character, to make them frank and ingenuous, and divert their attention from selfish interests. I shall prize this gift, therefore, not only as a memorial of the genius of our artists, in which respect alone it possesses a high value, but also as a token of the good-will of a class of men for whom I cherish a particular regard and esteem.<sup>1</sup>

### CHARGE TO GRADUATING CLASS OF 1936

by President E. W. Sikes

of The Clemson Agricultural College

#### SUNRISE OR SUNSET

Charles Dickens begins his *Tale of Two Cities* by saying of the year 1776, "It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way." It all depended on the way you looked.

In Rochester there is a publishing company called "The East Window Company." The title is based on the visit of King Joash to the dying statesman-prophet Elisha. To the grieving King, Elisha said, "Open the window Eastward and see how you will be victor over the Syrians." That too depended on the way he looked. The East is sunrise; the West is sunset. In the West the day is done; in the East the day has begun. Washington looked out of one window and saw Benedict Arnold a traitor, out of another and saw Charles Lee deserting on the field of battle, out of another and saw Tories increasing; but out of the window Eastward he saw the dawning of a new government and a new day. Alexander the Great is said to have wept because there were no more worlds for him to conquer. How shortsighted! He had seen only a thousand miles of the world. A Patent Office official resigned, for he said everything had been invented and that there was no longer any need for the office. These men had severe cases of myopia. They too had mistaken the dawn for the sunset.

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<sup>1</sup> Reprinted by permission of D. Appleton-Century Company.

You men are at the dawn. The old frontiers are gone. There is no longer need for the covered wagon or a pathfinder of the Rockies, but in each of the schools in which you have studied there is a frontier calling for pioneers. There is a challenging frontier in religion, economics, industry, agriculture, and society. The Eighteenth Century was static; everything was fixed; the Nineteenth Century began to break it up. You are in the Twentieth Century which is dynamic, mobile, volatile. You are in a century not hobbled by tradition and superstition; in an age which believes that everything that is being done can be done better; in an age when interrogation points are inscribed on everything. This means that there is work to be done. You with your youth, your health, your training, and your industry should ask only for a fair field and no favor. Others may help you, but you can do more for yourself than any one else can do for you. There are always jobs looking for men who can do them better, looking for men who will accept small jobs and make them big ones. It is not good sport to want soft games. You will not be able to solve all the problems that meet you. While you may not be able to kindle the flame, you will be able to run with the lighted torch. Grow bigger and better as the years go by. Be able to say,

“I am the Master of my fate;  
I am the Captain of my soul!”

and you will then become the man you ought to be and the man you can be.

## CHAPTER XII

### AWAKENING AUDIENCE RESPONSE

**See to Right Conditions in the Auditorium.**—In the effort to get the attention of his audience at the start the speaker should see that conditions throughout the auditorium are right for the greatest possible degree of direct communication. Like static on the radio, any form of distraction in an auditorium hinders communication. A chilly hall, or one that is overstuffed and overheated; a platform that is cluttered with odds and ends of furniture and decorations, or has on it too many people besides the speaker; fidgeting and whispering in the audience; late comers walking the full length of the aisles before being seated—these and a number of other minor disturbances too often prove the despair of good speakers in their efforts to get the audience's attention. Even if the disturbing factors are absent, a small audience scattered over a large auditorium is very hard to reach. Before beginning, the speaker should ask that the audience group themselves compactly within easy range of the platform, and then request a minimum of movement and noise in the interest of the effective delivery of his message.

Following are some comments by an experienced platform orator on the subject of audience distractions:

Few persons realize how a public speaker is affected by little influences. The flitting of a blind bat over a church audience on a summer evening will mar the most fascinating flight of eloquence ever plumed from the pulpit.

When Nancy Hanks broke the world's trotting record at Independence, Iowa, some years ago, her former owner, Mr. Hart Boswell, of Lexington, who raised and trained her, was asked if Nancy would ever lower that record. He replied: "Well, if the time comes that the track is just right, the atmosphere just right, the driver just right, and Nancy just right, I believe she will." See the combination. Break it anywhere and the brave little mare would fail.

Just so speakers are affected by conditions, by acoustics, atmosphere, size and temper of the audience, and the speaker's own mental and

physical condition. Many a good sermon has been killed by a poor sexton. Many a grand thought has perished in foul air.

Charles Spurgeon was preaching to a large audience in a mission church in London, when want of ventilation affected speaker and audience. Mr. Spurgeon said to a member of the church: "Brother, lift that window near you."

"It won't lift," replied the brother.

"Then smash the glass and I'll pay the bill tomorrow," said Spurgeon.<sup>1</sup>

So much for right conditions; but even with all conditions favorable for a successful beginning, much depends on a speaker's skill and tactful approach. His first problem is fitting his theme and point of view to the mood and present temper of his audience.

Mr. Bain continues:

It is an art to know how to get hold of an audience. There was an occasion in my experience when I had extreme necessity for the use of this art. When President Cleveland wrote his Venezuela message in which he threatened war with England, the threat was published in Toronto, Canada, on Saturday and I was announced to lecture in a large pavilion on Sunday afternoon.

The message of President Cleveland had aroused the patriotic spirit of Canada. The hall was packed. It seemed to me I could see frost upon the eyebrows of every man and icicles in the ears of the women.

When introduced there was a painful silence. I began by saying: "Doubtless many of you have come to hear what an American has to say about Venezuela. I must admit I am not acquainted with the merits of the question. I suppose, however, the message of our President is one of the arts of diplomacy. But I do know I speak the sentiment of the best people of my country when I say: May the day never dawn whose peace will be broken by the signal guns of war between Great Britain and the United States." I said:

"When John and Jonathan forget,  
The scar of Anger's wound to fret,  
And smile to think of an ancient feud,  
Which the God of nations turned to good;  
Then John and Jonathan will be,  
Aiding friends, o'er land and sea;  
In their one great purpose, the world will ken,  
Peace on earth, goodwill to men."

<sup>1</sup> George W. Bain, *Platform Experiences*; reprinted by permission of the Pentacostal Publishing Company.

The great audience arose and cheered until all sense of chill departed.<sup>1</sup>

In order to catch the attention of the audience the speaker must choose a subject in keeping with its taste and culture level. Many otherwise good speakers have failed because they chose subjects in which the audience had not even passing interest. On the other hand, many mediocre speakers have been saved from failure because they had subjects assigned or had the good sense to prepare their talks with the audience in mind.

#### ENGLISH METHOD OF TESTING AUDIENCE RESPONSE

At the beginning and throughout the speech, it is important that the speaker watch his audience for evidences of interest or boredom. Unless he is a close observer, he may be deceived. Note the following paragraph taken from "Armchair Newsreel" in the *Readers' Digest* as condensed from Claud Cockburn in *Ken*.

Films showing the facial reaction of audiences during speeches of British labor leaders are being handed round among the leaders through an organization known as "Mass Observation." These pictures startle speakers by showing the audience frequently yawning or reading programs during the supposedly most effective bits, and listening with strained, delighted attention to passages previously thought dull. The speeches of some orators are now being "keyed" to the results shown in the films.<sup>2</sup>

In the delivery of his choice bits of eloquence the speaker may have been actuated mainly by his own interest in the subject, with little regard to audience interest; or he may have felt that the audience needed to have their attention called to some phase of the subject apart from their normal thinking. To disregard audience interest is inexcusable. In the latter case, one must see to it that the audience get the point of view intended.

There are occasions, however, when speakers feel that an audience needs to be stimulated to thought or action on some new

<sup>1</sup> Reprinted by permission of the Pentacostal Publishing Company of Louisville, Ky.

<sup>2</sup> Reprinted by special permission of the *Readers' Digest* and Arnold Gingrich, editor of *Esquire*.

phase of a subject. If the speaker has a heartfelt conviction in regard to the audience and the subject, then it is his duty to speak in accordance with his convictions. But let the conviction-driven speaker not deceive himself; oftener than otherwise he has assumed a great task. The man who comes before a group with a rebuke, admonition, or even advice must earn the right to the role of monitor or adviser. He must know his ground, must be fully informed on the subject, and from reflection on known facts must have reached firm convictions. Even then his approach to the subject may make or mar his speech.

**Some Eminent Men Ignore the Rules.**—Some very great men and able speakers seem, under the circumstances mentioned above, to have disregarded all the known rules for tact and pleasing approach.

Woodrow Wilson, on one occasion in an address at Harvard University, prefaced his remarks in a manner that violated every canon of pleasing approach. Instead of recounting the past and present glory of this great institution, as speakers on such occasions are normally expected to do, he began by reminding his audience that he came from a commonwealth that was older than Massachusetts—one that took second place to none for its contribution to the growth and development of the country. This commonwealth was his native state, Virginia. Certainly this was not a beginning to put a Harvard audience in a responsive frame of mind, however much it might make them sit up and take notice.

Theodore Roosevelt, when invited down to Atlanta, as a distinguished son of a Georgia woman, to participate in the Joel Chandler Harris Jubilee, came as a guest of the state. As such he was accorded all honors due a famous son, friend of Uncle Remus, and President of the United States. In such a role he was expected to have some rather pleasing things to say of Uncle Remus and of the Georgia people. He was unstinted in his praise of the writer, but when time came for him to address some eleven thousand people assembled in the Atlanta Auditorium, his opening remarks contained not one word about the wonderful "Atlanta spirit," the achievements of the State of Georgia or the South in starting from scratch after the Civil War.

On the contrary, he advanced to the edge of the platform, thrust forward his under jaw, and launched into an arraignment of the audience for their lack of political independence. He regretted that of the thousands before him a mere handful had the political independence to vote according to the dictates of conscience without respect to party or political creed. Eyebrows went up over the audience, but the speaker repeated his arraignment in even stronger words, then proceeded to extol the advantages of government by two parties. Mr. Roosevelt was convinced in mind and heart that the South's ironclad adherence to the Democratic party was a positive evil, and he was not disposed to mince matters in attacking it even in its stronghold.

**Objectives May Outweigh Tact.**—Let no one assume that Mr. Roosevelt's thoughts or those ascribed to Mr. Wilson were merely the outspoken utterances of a "plain, blunt man." Both were astute politicians as well as great statesmen. Both felt that they had messages for the groups before them that could not be delivered without breaking through a wall of defense. Whether or not Woodrow Wilson was right in assuming that the complacency of the Harvard audience had to be broken through before he could deliver his message is aside from the point. It is equally aside as to whether or not Theodore Roosevelt was right. Evidently both felt such a conviction and both acted upon it.

**Beginners Should Use Tact.**—Perhaps before the inexperienced speaker attempts such a beginning, he had better ask himself whether or not he has had the experience with audiences and has the deep conviction or the preparation to follow through with a convincing array of facts; otherwise, he would certainly be courting disaster. For most of us the usual tactful approach with even a friendly audience is best. With one that is doubtful or hostile it is imperative.

**Know Your Audience.**—In order to choose a proper subject and to make a right approach and effective appeal, one must know his audience. Though trade and professional groups make up a fair percentage of audiences, more often the audience will consist of average citizens. These may be merchants, clerks, and book-

keepers; public officials, including mayors, aldermen, and law-enforcement employees; schoolteachers, plain citizens, and visitors in town.

**Find the Audience Interest.**—The problem is to find a sort of common denominator of audience interest. Unfortunately, the more inclusive the audience interest becomes, the less specific and vital the interest of the individuals in the group. Hence the speaker must seek by new and original approach and development of ideas to interest all. To do this is not easy. For instance, though the entire group may be mildly interested in such subjects as education, civic affairs, government, economic conditions, and international affairs, such interest is, in the main, general and latent. The speaker must decide which of such broad subjects will have most appeal, and then talk on the most interesting phase of that subject. If to the inherent interest in the subject he attaches the self-interest of the audience, he is then in position to awaken the best response.

Suppose you have chosen international affairs as your topic at some time during the late spring of 1940. The points of interest will be the German attack on The Netherlands and Belgium, the rush of the French and British to the assistance of the invaded countries, and the repercussions in neutral and non-belligerent countries. The headlines in the newspapers will give you a cue as to which of these subjects has most interest for the audience. Then, by careful and exhaustive study of the question selected, you may determine just what phase of the subject chosen you will talk upon, what point of view you will take, and what response you should strive for. Since war news is "flash" news, you could approach the subject only from the analyst's point of view.

However well the preliminary work of selecting and preparing a subject may have been done, the speech may be spoiled by an unfortunate beginning. "The first sentence of the speech should make the dullest member of the audience take notice."

**Few Speakers Are Good Storytellers.**—Since wit and humor are almost universal in their appeal, the speaker who can open with

a bit of sparkling humor or a pointed witticism usually captures his audience at the outset. For the beginner, however, attempting a humorous approach—especially by means of a humorous story—is fraught with risk. First, so-called humorous stories may fall flat if not well told. There is much in the telling, and by no means all speakers are gifted as storytellers. Further, it is unsafe to begin with a humorous story or even a sally of wit unless one can keep up a sort of running fire of funny stories and witticisms. What style the speaker commits himself to at the beginning of his talk, the audience expects him to keep up.

In case the speaker can tell a good story and has a supply of stories to tell, there is no particular reason, except in the nature of some occasions, why he should not begin as humorously as he sees fit.

**Be Tactful but Sincere.**—For most of us the best way to begin is by impressing the audience with our genuine pleasure at being present to speak to them. After imparting to the audience our kindly interest in them and their particular problems, we should be very much in earnest about the message we plan to deliver. No speech will carry conviction which does not proceed from conviction in the mind and heart of the speaker. However, no brief can be held for mere simulation of interest where none exists. A few good actors may carry through with such pretense, but when all is said and done, they have done little more than save their faces in situations to which they failed to measure up. Except in speeches intended merely to entertain, the speaker must feel the truth and importance of what he has to say.

**Do Not Dogmatize.**—Though conviction is essential to give a person the urge to speak, it does not give license to dogmatize. To speak a conviction in the opening of a talk as if that were the last word on the subject is to crystallize much audience opinion to the contrary. The natural response is, "You don't say! Let me hear you prove it!" It is far better for the speaker adroitly to raise a question in the listener's mind regarding some phase of the subject, and then proceed to help him answer that question. Thus led in his thinking, the average listener rather flatters

himself that he has reached his own conclusions and that the speaker is merely a man similar to himself in sound judgment and right thinking. Further, making it easy for the listener to arrive at his own conclusions leaves him more reserve power to decide to do something about it—to act.

#### SPEECH PURPOSE

##### TO ENTERTAIN

Speeches to be delivered at banquets, on club nights, and on social occasions generally, are primarily meant to entertain. No particular beliefs, ideas, or pet schemes are to be fostered. Nothing is desired but to interest and entertain the group present. Wit and humor are entirely apropos. Reminiscences of events in which the speaker or members of the audience have participated may bring a happy response. Recital of embarrassing situations in which the speaker has found himself are equally effective. It is safe for him to recount such experiences of members of the audience if he is sure that his doing so will leave no sting.

Stories of humorous discussions that seem to controvert pre-conceived ideas of nature and natural objects may also give entertainment. Mark Twain's disquisition on the industry and purposefulness of ants is an excellent example of the latter type of entertaining talk. If he makes the ant out the most purposeless blunderer in the insect world, you feel that he has done so with the naïveté of a child watching the apparent inconsistencies of an ant's behavior, but also with a sage's appreciation of the essential wisdom and order in nature, which is the essence of humor.

#### STIMULATING THE AUDIENCE

The stimulative talk is designed for occasions when people need to be aroused to the necessity of doing constructive thinking or acting especially in reference to an old, commonplace, or threadbare subject.

## OLD SUBJECTS

No subject is so old that it may not be made interesting. Its bearing on life and the present interest of the audience may be shown by analogy or through the historical approach.

## THE COMMONPLACE

Interest as well as entertainment may be found in the commonplace things around us if we only look for it. Many excellent books are written on popular-science subjects to stimulate interest in those everyday things we have been looking at all our lives without really seeing them. Such books furnish the entertainment and inspiration that come from the revelation of important truth from commonplace sources.

## DRY AS DUST

The popular-science writers have taken dust, that abominable thing which housewives hate, and revealed it to us as one of our greatest blessings. They tell us that the restful blue of the sky is due to reflection of light on dust particles in the air. They say that these particles in the atmosphere form the nuclei of rain-drops to make possible refreshing showers. Seen in such a light, dust has a new significance in our interesting universe.

"I will drain him as dry as hay."—*Shakespeare*.

The Bard of Avon is not alone in regarding hay as exceedingly dry in both substance and subject matter. To most of us it is merely an aggregate of dead grass cut for forage; but to the farmer or to the broker short on the market, a shortage of hay may spell disaster. To the poet in us all, the fragrance of a new-mown meadow may awaken memories as sweet as its own breath, with or without the regret in the heart of the Judge as he looked back upon Maud Muller.

W. J. Long, in his *English Literature*, thus prefaces a poetical quotation from *The Bard of the Dimbovitz*:

. . . A hundred men may pass a hayfield and see only the sweaty toil and the windrows of dried grass; but here is one who pauses by a

Roumanian meadow, where girls are making hay and singing as they work. He looks deeper, sees truth and beauty where we see only dead grass, and he reflects what he sees in a little poem in which the hay tells its own story :<sup>1</sup>

Yesterday's flowers am I,  
And I have drunk my last sweet draft of dew.  
Young maidens came and sang me to my death ;  
The moon looks down and sees me in my last shroud,  
    The shroud of my last dew.  
Yesterday's flowers that are yet in me  
Must needs make way for all tomorrow's flowers.  
The maidens, too, that sang me to my death  
Must even so make way for all the maids  
    That are to come.  
And as my soul, so too their soul will be  
Laden with fragrance of the days gone by.

The maidens that tomorrow come this way  
Will not remember that I once did bloom,  
For they will only see the new-born flowers.  
Yet will my perfume-laden soul bring back,  
As a sweet memory, to women's hearts  
    Their days of maidenhood.  
And then they will be sorry that they came  
    To sing me to my death ;  
And all the butterflies will mourn for me.  
I bear away with me  
The sunshine's dear remembrance, and the low  
    Soft murmurs of the spring.  
My breath is sweet as children's prattle is ;  
I drank in all the whole earth's fruitfulness,  
To make of it the fragrance of my soul  
    That shall outlive my death.<sup>2</sup>

**Catch Attention.**—Study the headlines in newspapers and periodicals for phrasal devices to attract attention. Glancing at random through a copy of *Popular Mechanics*, we observe such headlines as, "Useful Farm Tractor from Junk Heap," "Cheating Death on a Motor Cycle," "The World's Largest

<sup>1</sup> Long's *English Literature*, pp. 2-3 (copyright by Ginn and Company).

<sup>2</sup> Reprinted by permission of Charles Scribner's Sons.

Eye," "Shooting 'em from the Sky," and "Cellophane Balloon Signals from Stratosphere." Such catchy phrases may serve the purpose of the speaker as well as of the magazine writer who wishes to stimulate the listener to think in a new way about old, commonplace, or threadbare subjects.

**Speak from Conviction.**—All speaking to convince, to be worthy of the name, must proceed from conviction in the heart and mind of the speaker. Of course, there are legitimate forms of persuasion and special pleading the purpose of which is to influence people to act in a given way, but this is not speaking to convince. The foundation of conviction, for both speaker and audience, is the truth as the speaker sees it. He may be wrong about the whole matter, but, right or wrong, the speaker must feel that his contentions are founded on demonstrable truth.

**Use Tactful Approach.**—The fact that one must feel conviction before he can convince others does not mean that he is to rely on conviction alone to get response. Persuasion is often much more effective, and tactful procedure is implied no matter what the speaker's aim may be.

However strongly he may feel the truth of his contentions, the speaker before a hostile audience must not spring his strongest arguments on an unprepared audience. He should rather begin with his broadest argument, one that will create least antagonism. Though a case of special pleading, Mark Antony's oration at the burial of Caesar is still the world's masterpiece of tactful approach to a delicate situation and a difficult subject before a hostile audience.

We note that Antony begins with his broadest rather than his strongest appeal—"I come to bury Caesar." The right of burial is universal. Every Roman present must grant that as a basic human right. That granted, Antony proceeds, by subtle allusions to the good deeds of the dead man and the crime of his assassins, to the accomplishing of his ends. The result was banishment of the assassins and the propulsion of himself into power. Not a worthy purpose, but what marvelous oratorical tactics!

Once the response is awakened by whatever means, the speaker has the audience in sympathy with him. It is then his responsibility to meet that sympathetic response and shape it to his ends.

**WORDS OFTEN CONFUSED BECAUSE OF RESEMBLANCE IN SOUND OR SENSE**

Insert the correct word orally or in writing.

*Hypercritical, hypocritical.*

1. A \_\_\_\_\_ state of mind is destructive of progress.
2. His \_\_\_\_\_ actions cost him our friendship.

*Idle, idol, idyl.*

1. "The Cotter's Saturday Night" is an \_\_\_\_\_ of peasant home life.
2. An ugly \_\_\_\_\_ stared downward from the temple wall.
3. It is \_\_\_\_\_ to argue against prejudice.

*Illegible, ineligible.*

1. The writing was so \_\_\_\_\_ that it could not be read.
2. The athlete is \_\_\_\_\_ because of professionalism.

*Impugn, impute.*

1. Why do you \_\_\_\_\_ my motives?
2. Why \_\_\_\_\_ motives where none exist?

*Indexes, indices.*

1. The \_\_\_\_\_ of these numbers are in geometrical proportion.
2. The \_\_\_\_\_ of the two books are identical.

**VOCABULARY BUILDING**

Look up the meaning and pronunciation of the following words. Use each orally-as often as possible until you have mastered it.

admonish	equanimity	perfidy
adulation	fiasco	permeate
affront	incipient	repertoire
clemency	incisive	sinister
cloy	modify	sordid
desultory	obsequious	torpor
diffidence		transient

## CHOICE OF SYNONYMS

Full *requital*. (1) renewal (2) response (3) repayment (4) achievement

A welcome *respite*. (1) recess (2) reconsideration (3) review (4) recovery

*Resilient* springs. (1) durable (2) resistant (3) rebounding (4) coiled

In *retrospect*. (1) regard (2) reconsideration (3) review (4) retreat

Note the *reverberation*. (1) repetition (2) re-echoing (3) loudness

A *ribald* speech. (1) bold (2) loud (3) coarse (4) thoughtless

The pebble *ricocheted*. (1) rolled (2) bounced (3) slid (4) went skipping

*Sacerdotal* robes. (1) rich (2) gorgeous (3) priestly (4) showy

## IDIOMATIC USE OF PREPOSITIONS

*Outside*. (Not *on the outside*.)

*Off* the line. (Not *off of*.)

Laid *on* the table. (Not *onto*.)

## SENTENCE STRUCTURE

Avoid mixed constructions.

Wrong: An automobile, if you let everybody drive it, you will soon find it worthless.

Right: An automobile that is used by everybody will soon become useless.

Wrong: By me doing this it will help us to get started earlier.

Right: My doing this will enable us to start earlier.

Wrong: In front of the factory were men whom he could not distinguish as strikers or workers.

Right: In front of the factory were men who might be either strikers or workers.

Wrong: It says here in the paper that Hitler's speech will be broadcast tomorrow at one o'clock.

Right: The paper says that Hitler's speech will be broadcast tomorrow at one o'clock.

- Wrong: He marked six problems that he did not know how to work them.  
Right: He marked six problems that he did not know how to work.
- Wrong: After an hour on the stand, three deer came into sight, which could not be distinguished bucks from does.  
Right: After an hour on the stand we sighted three deer, but could not distinguish bucks from does.
- Wrong: There is no satisfactory method of weevil control is why the cotton farmer has lost so heavily.  
Right: The fact that there is no satisfactory method of weevil control accounts for the cotton farmer's heavy losses.
- Wrong: He is as old or older than any other man on the team.  
Right: He is as old as any other man on the team, or older.

#### A WORD TO THE INSTRUCTOR

In order that the student may get most out of the foregoing chapter, he should be required to check the introduction and the fore part of the body of an original speech with the advice given on "Awakening Audience Response." Not only should he satisfy himself that he has complied with the requirements for an effective beginning, but he should be able to convince the instructor that he has done so.

The instructor should give due praise for successful achievement, and then point out the weak spots, suggesting means of remedying them. Sometimes a few clarifying or reinforcing words may enable a young speaker to express an idea that has hitherto baffled him. A student thus aided in self-expression is invariably grateful and, by so much at least, the better for the experience.

## CHAPTER XIII

### MEETING AUDIENCE RESPONSE

MANY speakers, after an effective beginning, find themselves becoming less sure of their ground. The audience interest wanes, and the speaker begins to flounder. Thus it becomes evident that an effective beginning is no insurance against failure. Browning tells us in "Rabbi Ben Ezra" that God planned a whole in reference to human life. The speaker must do no less for his speech; he must plan and *execute* a whole.

The causes of failure to carry through are many, and each has to be met on its own grounds.

#### CAUSES OF FLOUNDERING

##### LACK OF PREPARATION

The speaker may have failed to make thorough preparation. He knew he had a good beginning, thought loosely over the materials for body and conclusion, and then gambled on his good beginning to carry him through. This won't do. Taking chances in speech-making is much like taking chances in business; it invites failure.

##### STAGE FRIGHT

Inexperience may have caused one of the commonest forms of stage fright—a feeling of being "on the spot." You have achieved a situation. What are you going to do with it? The feeling is very much like that of a pinch-hitter in baseball at the critical point of a game—a Casey at the bat. All eyes are on the chief actor in the painful drama. Each person in the grandstand or the audience expects something great. It is too much for the nerves of any except seasoned veterans, and, oftener than otherwise, is too much for them. Nerve control breaks down, and speaker or player is doomed to floundering, fumbling, or

striking out. A speech, above all things, must be a finished product, not something merely well begun. The moral is study, work, and travail with your speech until you know you have it all as nearly what you want as you can make it in the time allotted. Such preparation will remove misgivings with the majority of speakers.

#### OVER-LOUDNESS

The speaker may be one of those who feel that they must blast away at the audience at the pitch of their lungs—no pauses, no slowing of tempo for the purpose of giving the audience that quieting effect necessary for appeal to reason, or even to the deeper and quieter emotions. Thus he has bellowed and blasted himself out of breath without once tapping the sources of motivation. He has tired out both the audience and himself and got nowhere in particular.

This is true despite the contention of many speech experts that vocal bombardment with unusually high vibration frequencies has the tendency to benumb an audience into a sort of hypnotic acquiescence. They may acquiesce. They may say inwardly, "Go on and shout yourself hoarse, but, for Heaven's sake, stop shouting at us!"

**Appeal to Reason.**—The speaker may rely too much on forceful statement of opinion without supporting it with proofs. It is true that many speakers are thus heard for their much speaking. Many audiences prefer to accept what a pleasing speaker says rather than do any thinking for themselves. But the more intelligent audiences demand some sound reasoning before they will believe or act. Even audiences of uneducated men and women are capable of following clear, simple reasoning, and the speaker owes it to them.

**Vitalize Proof.**—The fact that proofs, specific instances, and statistics may be made dull and boring does not imply that they need be so. Proofs may be concretized, phalanxed, and marched in battle array, but not by use of such phrasing as, "it is a general

belief," "many people think," or "an authority has said." Rather, supposing you are contending for "infinite capacity for taking pains" as a mark of genius, say, "It is the view of some of the world's greatest geniuses that genius itself is thus accounted for"; then cite individual witnesses through direct quotation. Note the following examples:

Paderewski, on one occasion being acclaimed as a great genius, replied, "But only by first being a great drudge."

Ben Jonson, in "To the Memory of My Beloved Master, William Shakespeare," gives the following explanation of the poet's genius:

Yet must I not give nature all; thy art,  
My gentle Shakespeare, must enjoy a part.  
For, though the poet's matter nature be,  
His art doth give the fashion; and, that he  
Who casts to write a living line, must sweat,  
(Such as thine are) and strike the second heat  
Upon the Muses' anvil; turn the same,  
And himself with it, that he thinks to frame;  
Or for the laurel, he may get a scorn;  
For a great poet's made as well as born.

Thomas Edison said: "Genius is one per cent inspiration and ninety-nine per cent perspiration."

Finally, summarize with a clincher: "It is this sweat, this urge, this drive to work and even to drudgery that furnishes the capacity for taking infinite pains."

It may be objected, "As yet you have not proved anything; you have only cited the opinions of certain great men, many of which opinions are already widely known."

Granted! You could not place the "Q.E.D." after such proofs as after a proper demonstration of Euclid's theorems, but these citations will carry conviction to the average audience if given in a convincing manner.

#### SPECIFIC INSTANCES

Just as the Devil may cite Scripture to his own ends, even so the dishonest speaker may cite and interpret specific instances to

dishonest ends. But that in no way lessens the value of specific instances given for what they are worth in support of a contention.

Suppose you are trying to show your audience the evils of our present economic and industrial system. You have probably pointed out the glutting of markets, the overstimulation of installment buying, the dumping of goods on foreign markets with consequent international misunderstandings and jealousies. You have awakened an audience response, but you have not met it, nor will you meet it until you give specific instances showing how these results of the system affect the individual.

Get your specific instances; you have not a minute to spare! Your audience is waiting for them, and you dare not keep them waiting.

Where are they—those specific instances? Why, all around you: in the press dispatches, in the streets, in the shops; in your shop and your neighbor's shop; in your home and your neighbor's home! What was that you read in the morning paper about Argentina's stand-offishness in the last Pan-American Conference? Was it not uneasiness over world disposal of American, Canadian, and Argentine wheat and packer products—all the product of mass production? What was it you said this morning to your wife about the installments due on the car, the radio, the vacuum cleaner? Come, be a man and tell the audience about it; you may bet that it will strike a responsive chord. Or tell them about Tom O'Donnell who lost his job as grocer's clerk and had to give up his home as well as his installment purchases. Tell them of the houses on your street that have changed hands over the past ten years, of the number of families that have gone on relief. Give the actual number of your neighbors who have been pauperized to the extent that they do not even hope to be self-sustaining ever again.

The response will be, "Surely, we know all that; so what?"

Of course you sense rather than hear this response. However you get it, you must take another tack. Produce other specific instances.

"These things are bad enough," you continue, "but it is the human slavery in the processes of mass production that I want to talk more particularly about. The picker belts in the mines with children of school age standing through long hours picking, picking, picking away at the shale on the conveyor belt when they ought to be in school or at play; the stretch-out system in our factories, penalizing the skill and taxing the strength of the operatives; the assembly lines in our automobile plants that drive endlessly on while the men at their stations fit and hammer and screw, are speeded up to make them fit and hammer and screw faster and faster until the working hours become one endless-belt nightmare of fitting, hammering, and screwing—these are some of the workings of our wonderful mass production!"

Get typical cases if you can find them. Such cases have emotional appeal and put an audience into a mood to do something about it. However, it will not do to rely wholly upon emotional appeal without a solid array of facts to support that appeal. It is also necessary to see that such cases are both reliable and typical.

Here, for instance, is a story that has moving power if one can accept it at its face value, but to the discriminating it may sound unreal.

Tom Slade was an assembly man. His job was to screw up three nuts with split-second speed and accuracy in the moment of time the carrier paused at his station. It was one endless eight-hour stretch of reach, reach, reach—span, span, span—screw, screw, screw—till all three nuts were driven securely home.

At first Tom welcomed the eight-hour stretch and the ten-dollar pay which enabled him to meet the installments on his modest little suburban home. It paid for the house and furnished it. It paid for the baby when he came; and Tom was "almighty" proud when, these payments out of the way, Mary, his wife, began to bank something each week for a rainy day.

The rain did not come in the usual way. There were no big medical bills. Mary and the baby were as healthy as healthy. There was no layoff.

This was in the late spring of 1940 before the changeover to war production. Cars were being bought and sold over the country as never before. From dealers everywhere came the crescendo of calls for more

cars. The assembly line speeded up ever so little—just that little that extends a man to the pitch of endurance. Tom sped up with it. No checker should ever find a loose nut in his spot. But the pace was killing. He began to tire worse than ever before. He felt tired all the time. He grew morose—talked little on his way to and from the plant and little at home.

Mary noticed his moodiness, and sensed somehow that Tom was slipping, but dared not admit it even in her own heart. Big Tim Donovan, at the station on Tom's right, observed it, and one day, toward the end of the shift, saw that Tom all but fell back from his last nut as the line began to move.

"Steady, boy; steady's the word when ye're standin' by this endless hellion."

Tom said nothing but fought on to the end of the shift and to exhaustion.

Meantime rumors of the changeover began to filter in from other plants. Dealers' calls grew louder and louder. The carrier was speeded up just a mite more.

Mid-morning of the first shift at the new speed Tom slipped on the last turn of the third screw. He jerked out his spanner and fell back as the carrier began to move. He staggered to his feet, spanner in hand. "I can't do it!" he screamed. "Go on to the inspector, you brute, and tell him Tom Slade couldn't keep up the pace! Go on!" he shrieked as the carrier came to a stop. Tom threw his spanner at it and cursed it for stopping.

Big Tim and another assembly man half carried Tom to the plant's emergency station, and left him in charge of a nurse and two attendants. He was still cursing and shrieking, "I'll never turn another screw!"

When they got back to the assembly line, a little round-shouldered Italian was at Tom's station, spanner in hand. The line started moving. The little Italian began humming a tune in exact rhythm with the moving line. Even at the new speed he had at the end of each stop a split-second to spare from his spanning and screwing.

The line continued to move at the new speed. Cars moved off the end of it and were trucked or freighted away to clamoring dealers. No one else broke down, but all were dog-tired when the changeover reached the plant and stopped the moving line.

It was too late for Tom Slade. After a quieting hypodermic at the emergency station he was carried, not home but to a hospital, where for six weeks he lay alternately reaching and spanning and screwing with his empty hands, and shrieking out, "I tell you I won't do it! I won't. I won't! I'll never turn another screw!"

The story does not carry full conviction, because, though any form of assembly work grows monotonous if kept up a sufficient length of time, men do not usually break down from sheer monotony. Their sensibilities may become dull and their movements mechanical, but they do not break down completely. The constant acceleration might prove the final straw for the conscientious man harassed by fear of losing his job, but such cases are not typical. The typical assembly man would adjust the quality of the work to the pace of the carrier at the risk of failure to do a perfect job. Wanting true and typical specific instances before a group of thinking people, it is better to rely upon sound reasoning from established facts. How long, for instance, would the emotional appeal generated by the Tom Slade story stand as a count against mass production in the face of the convincing array of facts in the following address by W. J. Cameron?

#### MACHINE BONDAGE

By W. J. Cameron

December 18, 1938

Number 15 of the 1938-39 Series broadcast over the Nationwide Network of the Columbia Broadcasting System from Detroit. Ford Motor Company, Dearborn, Michigan.

A recent academic conference overseas announced its intention "to rescue man from his bondage to a machine-made civilization." Now, these words may have meaning, but one searches in vain for it. What is this bondage? Why do bookmen find the machine so repugnant? They like its results—none more. The machine made their conference possible—by air and land and water it transported them to the place of meeting. It prints their books. It is the instrument of much of their science. It provides the refinements of their colleges and homes. It liberates their time and supports them in their work. They speak of "bondage," but give no specific instance of *their* bondage to the machine.

It may be they are thinking of those who work for wages—perhaps among *them* this "bondage" exists. Again—*where is it?* Where do the bonds of the machine fasten themselves on life? There was plenty of bondage in work *before* the machine came. People were bound to their work for twelve or fifteen hours a day. If there were ten in a family, all ten were compelled to work to gain a living. Hands were the principal

tools, and most of the power was supplied by muscle. No free hours. No home freedom for wives or children. No freedom from heavy physical burdens. Bondage was almost complete. Then, in due time, came the machine. Seven hours each working-day have since been freed of bondage. The machine enables the labor of *one* person to support a family. Generations of children have been given the freedom of childhood. Mothers, liberated by the machine from labor-bondage, are left free to make a home. The machine has done the work of hands and muscles, has released the worker from physical stress and strain. Less time and labor, more income, a free family—all these the beneficial fruit of the machine! *Where is the bondage?*

Here is a famous cleric in an eastern city; he lives in a modern house; machine-generated electricity is a silent servant everywhere; his every want is instantly met by some machine-made service. The telephone saves him time; dictaphone or typing machine saves him labor. On Sunday morning he steps into his machine-made motor car, which is also a machine, that carries him speedily and comfortably to the magnificent edifice where he officiates, and there, under the soaring pipes of a machine-made and machine-operated organ, he steps to the microphone, and through a score of stations filled with radio engineers and radio machinery he utters his eloquent denunciation of the machine age! It is a curiously contradictory picture, *but where is the bondage?* Is anything here but a larger freedom?

Then there are those who like to speak of “the complexity of this machine-made civilization.” It is a mouth-filling but now much hackneyed phrase, and what is hackneyed is suspect. The whole thing is open to challenge. In the first place, we have no “machine-made civilization”; what we have is a *civilization-made machine*. The more man masters his environment, the better he makes machines to ease his toil and improve the quality of his work. You can chart his rise in intelligence by the tools he creates. They did not make him, nor do they rule him; he made them and he rules them. Civilization is not produced by the machine, the machine is produced by civilization.

Moreover, this so-called “machine-made civilization” is not “complex”; it moves toward greater simplicity. The pale, inactive critic, out of touch with his times, performs a more complex operation every time his finger flips the page of his book, than the most amazing machine in Christendom can perform. We say Christendom, for it is significant that there the machine has come into fullest flower.

Let us compare what many think of as the old simplicity, with what others call the new complexity. Anyone reared on a back-country farm fifty years ago, will have a fair standard of comparison. Compare the complexity of harnessing a team to go to town fifty years ago, with the simplicity of pushing the starter button of a motor car today. Compare

the complexity of lighting a lamp—filling the bowl with kerosene oil, trimming the wick, cleaning the glass chimney, lighting a match, standing by to see that the lamp did not “smoke,” and the small weak circle of light you got for all this effort—compare that with the simplicity of switching on an electric lamp that gives you light indeed. Compare the complexity of heating a house fifty years ago—of course, no one heated a *house* fifty years ago, only two or three rooms—or preparing a meal, or taking a bath, or getting an education, or courting a girl fifty years ago, with the simplicity of these operations today. Hard-tied knots were good but buckles were better, and buttons were simpler than buckles, and zippers are simpler than all. The modern mass-production factory that dazes the unaccustomed beholder is merely a long series of very simple operations connected each with the other for a single purpose.

Life is more filled because we crowd together and do more; it is noisier, but more complex?—no. We go steadily on our way from a sense of complexity born of ignorance and confusion, to a sense of simplicity born of knowledge and confidence.<sup>1</sup>

Mr. Cameron’s arguments are convincing. After reading them you must realize that much of the talk and many of the stories about machine bondage are more sentimental than sound in sense. He has not argued that there are not many ills and maladjustments in industry but rather that you should look elsewhere than to mere machine efficiency for the cause. Then look elsewhere. Look at the constant warfare between capital and labor. See the strikes, the layoffs, and the consequent waste and human misery! Is there not something that you and I as well as the people in industry can do about it?

#### VITALIZE STATISTICS

Don’t say, “Last year the United States produced 700,000,000 bushels of wheat”; at least, don’t leave it at that. Figures running into the hundreds of millions become meaningless to the average audience. Rather say, “five and one-half bushels for each man, woman, and child in the country; or put into bushel bags, placed in a row, enough to reach from New York to Chicago. Farther than that—from New York to San Francisco; farther than that—forty-four times the distance from New York to San Francisco and almost the whole distance back!”

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<sup>1</sup> Reprinted by special permission of the Ford Motor Company.

## TELL A HUMAN INTEREST STORY

Suppose your theme is the hard-boiled code in business. Here is a true story from the pen of Charles B. Driscoll, the columnist, that should appeal to almost any audience:

## THE LITTLE GIRL IN THE GREEN COAT

This is a true story, and I am writing the day after the occurrence of the incident I here narrate. But I cannot use names. I feel sure that it would be a serious injustice to the hotel man to use his name, and I do not know the name of the little girl in the green coat.

I was sitting in the lobby of one of the leading hotels of New York, talking with the proprietor of the hotel, whose guest I was for an informal snack, with a couple of other men: It was the gay hour of the day—six o'clock, when the lobby fills up with cocktail crowds.

The well-dressed, cheerful crowd extended as a brilliant vista, far away among rich furnishings, wall hangings, lights and tables. Most of these people at this hour fall into three classifications. People living in the hotel, who have come down to see New York at cocktails. People from offices in the neighborhood who have decided to miss a train or two and relax from the day's work. Suburbanites who have come in early for a show, and will spend two hours strolling, eating and drinking before time to start for the theater. . . .

Just as we were going into the matter of a few more millions which my friend thought ought to be expended in a certain direction, and I was all agog over knowing somebody who could handle such tremendous affairs, a little girl approached our table hesitatingly.

She was eight or nine years old, clean, neat, with blue eyes and blonde hair that had been carefully combed. Her face was pale, and she was evidently confused by the atmosphere into which she had ventured. She wore shoes that had seen too much wear, bobby socks, a cheap green coat that covered her dress, and a little scoop-shaped green hat of cotton material.

She had got by a doorman, a dozen lackeys in uniform, and at least two or three waiters. We were near the front doors, and she approached our table first.

In her right hand she held a pathetic little bouquet, and in her left she carried two others. The one in her right hand, which she would offer first, was the prettiest of the three. It consisted of a little spray of delicate white flowers that looked to me like lilies of the valley, done up in a single green leaf, artistically curved like a calyx to set off the modest little blossoms. It was such a bouquet as a man could wear on his coat lapel without seeming to be overdecorated.

The other two bouquets were less important, but of the same general type. I judge the little girl had got a small bouquet somewhere, and had divided it into three with great care and hopes. She would sell these flowers to the gay folk at the tables, and make some money. She couldn't ask more than a dime each for them, but thirty cents will buy soup for quite a family, for at least one meal.

It all happened so quickly and smoothly that we hardly knew what was happening. The little girl came toward our table, her lips parted as if to say something. I think she had started to stammer her little speech in a scared half-whisper.

Mr. John (the proprietor) paused in the middle of the second million, gently waved a hand in dismissal of the child, and signaled a waiter. As the young man bent over obsequiously, Mr. John said in a low tone, "Get a head waiter to chase that little girl out."

To his guests the proprietor explained, before going on with his financial conversation, "I don't like to be tough with the poor kid, but I can't have my guests annoyed that way."

The incident was trivial in the course of a day's work, but somehow it haunts me. I see the scared face of that little girl as I sit in a seat in a commuter train. I think of the desperate courage that must have inspired such a young child to go out and brave a world that was sure to turn a cold shoulder toward her. She was no street gamin. I know the type. It is ever-present in downtown Manhattan, and merchants have to be on their guard against their depredations.

This little girl looked too much like my own daughters at her age to leave my mind at peace after the incident. Which of us knows why it wasn't our daughter who had to face that humiliation and defeat at so early an age? She was a sweet child, with character in her face. I can imagine that she was doing this without the knowledge of her hard-pressed parents.

Why didn't I reach across the rules of polite hospitality, and, despite the masterful management of my rich host, say, "Here, Daughter, let me have your flowers? I want them for myself and my friends here. Keep this dollar to remember a happy evening."

Why? Well, that's the story of many a lost opportunity. It all happened so fast, and I was farthest away from the child, at the opposite side of the table. She came and went in a flash, while one might put a semicolon into a conversational sentence. Nevertheless it has been annoying my conscience.

Yet I have no harsh feelings toward my host. I do not know his problems. He has made a great success of the hotel business. Perhaps, in making that success, he has had to become hard-boiled toward any persons that may threaten to interfere with the successful conduct of his business. . . .

I think this incident helps to explain the typical successful New Yorker. It gives you a hint as to the reason for the impersonal, cold attitude of so many New Yorkers. They live always on the brink of an abyss. Swarming up around them are waves of competitors, and secondary waves of victims, failures, poor people who are trying to break into life.

The "big shot" learns to say no, though his no may break hearts or cause a family to go without supper. He learns not to worry about it, and he goes in for organized charity in order to pay for all. It is a sad and cruel way to live and, according to my observation, it doesn't bring happiness to anyone.

This child was, in the eyes of this successful businessman, just one more in a continuous procession of countless thousands of "moochers." Unless you make a rule against "mooching" in your hotel, you will not have any hotel. It will take about a month to put the property into the hands of a receiver. The customers will leave and go across the street to a hotel that keeps out moochers . . .

I find myself pleading the legitimate case of the proprietor. But as I rode home on the train last night, I wondered why I hadn't thrown a glass at him for his cruelty.<sup>1</sup>

Mr. Driscoll's story makes the case against "hard-boiled" business too convincing for argument. An audience that won't be moved by it is not worth moving.

#### APPEAL TO THE AUDIENCE'S SELF-INTEREST

The appeal may be made wherever self-interest lies. It may be in the chance to profit financially, or equally to avoid financial loss; in the chance to win the approval of one's neighbors, to win friends, to make a good name for oneself.

Though the devices given above may serve the purpose of awakening audience response, they are intended primarily for sustaining it through the body of the speech—for bringing the audience to the point at which the speaker plans to appeal for action.

Here the speaker asks, in so many words, "What are you going to do about it?" If he has handled his subject right, the

<sup>1</sup> "The Little Girl in the Green Coat," in Charles B. Driscoll's column, *New York Day by Day*, Feb. 18, 1940.

audience will want to do something about it, and they should be given a chance. The speaker must be urgent, militant, even personal.

What are you going to do about it? and you? and you?—[pointing to different individuals in the audience].

If Ben Jonson, Edison, and Paderewski believe that genius is as much a product of hard work as of inspiration, what are you and I, and all of us, going to do about it—sit by and wait for inspiration or go to work?

If modern machinery makes men its slaves, grinds their souls into fabrics they are working with, what are you and I going to do about it? What shall our Government and business do about it? What shall we strive as good citizens to urge them to do about it? How shall we fight with our ballots to make them do something about it?

Fortunately many big-business concerns are doing something about working, social, and living conditions among their employees. The General Electric Company led off with a form of company social security and employment insurance. Other big companies have followed. The Western Electric Company has introduced in all of its plants a system of employee tours of the plants which enable piece workers to see the whole plant and thus relate their own jobs to the whole. Their families make these tours with them. Thus all get a better understanding of the work of the plant as a whole and acquire a more sympathetic feeling toward the business and the employers.

If these leaders in industry have taken the initiative in showing what can be done, what are you and I going to resolve here and now to do about it?

If you and I and the rest of us can't eat our allotted five bushels of wheat, what are we going to do about it? If our neighbor can't pay for enough of his allotted share to furnish bread for his children, what are we going to do about it? Where, with poor markets and the flood of wheat from Canada and the Argentine, shall we sell the part we do not need? These are questions that puzzle the nation's best economists. What are you and I going to do about it?

If you have to choose between "hard-boiled" business methods and simple humanity, choose humanity and remain poor.

A drunken driver, a psychopathic, a red-handed murderer menaces the life of your wife or child, or your neighbor's child. What are you going to do about it? Above all, if at the wheel of your automobile, you are a red menace yourself, what are you going to do about it?

Hammer home the thought. Demand action and you will get it.

## WORDS OFTEN CONFUSED BECAUSE OF RESEMBLANCE IN SOUND OR SENSE

*Inveigle, inveigh.*

1. You cannot \_\_\_\_\_ me into such a scheme.  
 2. The soap-box orator \_\_\_\_\_ (ed) against the government.

*Jacobin, Jacobite.*

1. In the French Revolution the common people were called \_\_\_\_\_ (s).  
 2. The adherents of James II were called \_\_\_\_\_ (s).

*Later, latter.*

1. He will come during the \_\_\_\_\_ part of the week.  
 2. I prefer to wait for a \_\_\_\_\_ arrival.

*Lay, lie.*

1. When I \_\_\_\_\_ my book on the table I wish it to \_\_\_\_\_ there until I need it.

*Leave, let.*

1. \_\_\_\_\_ me alone; \_\_\_\_\_ me be.

## VOCABULARY BUILDING

Look up the meaning and the pronunciation of the following words. Use each word orally as often as possible until you have mastered it.

alienate	equivocal	repugnant
allegation	facile	specious
altercation	inherent	spleen
clientele	inhibit	squalid
cogency	natal	transpire
diffusion	pernicious	trite
	perquisite	

## CHOICE OF SYNONYMS

I am not so *sanguine*. (1) sure (2) hopeful (3) happy  
 (4) satisfied

"Love's sad *satiety*." (1) disappointment (2) requital  
 (3) surfeiting (4) regret

*Savory* dishes. (1) economical (2) rare (4) pleasing  
 to taste (4) full

He is <i>unscathed</i> . (1) unafraid (2) unbound (3) un-	_____
hurt (4) undisturbed	_____
Mercury <i>scintillates</i> . (1) glows (2) sparkles (3) glides	_____
(4) wanes	_____
A <i>scurrilous</i> speech. (1) abusive (2) slanderous (3)	_____
censuring	_____
<i>Seditious</i> conduct. (1) blamable (2) treasonous (3)	_____
unlawful (4) bad	_____
<i>Simian</i> antics. (1) silly (2) ancient (3) ape-like	_____
(4) Malayan	_____
<i>Statute</i> of Frauds. (1) image (2) height (3) law	_____
(4) agreement	_____
Give us the <i>shibboleth</i> . (1) warning (2) test (3) ban-	_____
ner (4) slogan	_____

## MIXED CONSTRUCTIONS

- Wrong: An undying soul to keep and fit it for the skies.  
 Right: An undying soul to keep and fit for the skies.
- Wrong: After the lapse of several hours, and all was quiet in the trenches, suddenly the enemy began firing.  
 Right: After the lapse of several hours, when all was quiet in the trenches, suddenly the enemy began firing.
- Wrong: The reason I am late is because the registrar detained me.  
 Right: The reason I am late is *that* the registrar detained me.
- Wrong: Due to being detained by the registrar I am late.  
 Right: Because of being detained by the registrar I am late.
- Right: My lateness is due to my being detained by the registrar.
- Right: My lateness, due to my being detained by the registrar, caused me to miss the class.

## CRUDE COLLOQUIAL PHRASING

- Wrong: He said *for us* to come.  
 Right: He invited (asked, bade, ordered, commanded) us to come.
- Wrong: I want for us to consider some outstanding facts in the life of Washington.  
 Right: I should like to consider with you some outstanding facts in the life of Washington.
- Wrong: That is all the farther we went.  
 Right: That is as far as we went.
- Wrong: Being that we are out of provisions, we may as well wait for supplies.  
 Right: Since we are out of provisions, we had as well wait for supplies.

Wrong: Seeing as how you have lost your supplies, we will give you some of ours.

Right: Seeing that you have lost your supplies, we will give you some of ours.

Wrong: I see here *where* a tax will be put on luxuries.

Right: I see here *that* a tax will be put on luxuries.

#### A WORD WITH THE INSTRUCTOR

The young speaker is frequently unconvincing in his efforts to move his audience toward a definite belief or decision because he himself is unconvinced. Oftener than otherwise he has not thought over his subject sufficiently in the light of available information to reach any definite conclusions of his own. In classroom discussions, in the effort to bring out student opinion, it is best to select subjects of such current and universal interest as to appeal to the whole group. For instance, at present (the autumn of 1940) all groups of young men must be interested in the prospect of the draft and universal military training. There are few of any age in our country who have not heard enough about the question of American aid for England to have formed some very definite opinions on the various phases of that subject. These opinions may be brought out by means of a number of specific questions on the whole subject:

1. Is the Battle of Britain a struggle to save democracy or to save the British Empire? Why?
2. Is either of the alternatives in question 1 conceivable independently of the other? Why?
3. Is Britain fighting America's battle as well as her own? Why?
4. Do you think America should aid the British? Why? How? When?
5. Is America under any moral obligations to abide by international law as affecting the Axis Powers? Why?
6. In case of a British defeat, is America likely to be attacked by the Axis Powers? Why? How? When?
7. Would our adherence to the Monroe Doctrine likely involve us in war in case of a British defeat? Why?
8. Could America defend her continental territory in case of the loss of the British fleet to Germany? Why? How?

Questions should be framed to elicit student response with little regard to what that response may be. The instructor should refrain from the expression of any opinion that might influence the opinion of the group. The problem is to get the students interested in expressing and supporting their opinions as related to the opinions of their fellows. Any timely and absorbing question will do, but it must be *timely* and *absorbing* to stimulate the student to full, free expression of his opinion.

It is not always possible to select for discussion a subject of such intense universal interest as those growing out of the Battle of Britain. But there are always subjects that will elicit a response from a group of students. Try the proposition, "Final examinations should be abolished."

## CHAPTER XIV

### ARGUMENT AND DEBATE

**Is Argument Worth While?**—It is the contention of many present-day psychologists that people generally act on impulse and intuition, and hence that reason and conviction play only a minor part in motivating their behavior. So widespread is this belief that it cannot be ignored in any serious study of argument. If such were the contention of professional psychologists only, it might be dismissed as a passing fad in a comparatively new science; but the belief has been voiced by some highly accredited men of affairs from an unusual vantage ground of experience and observation.

The late Arthur James Balfour said that the reason the moral and spiritual progress of the world does not keep pace with the intellectual and scientific progress is that men act on impulse and intuition rather than reason.

Woodrow Wilson, one of America's keenest observers of human conduct, is credited with the statement: "Life is essentially illogical. The world is governed now by a tumultuous sea of commonalities made up of passions, and we should pray God that the good passions should outvote the bad passions."<sup>1</sup>

There is so much truth in these ideas of the motivation of human conduct that all of us are liable to be blinded to the fallacy in the contention. Even though the majority of men and women accept their most serious civic ideas and religious beliefs very much as they are handed down by their forbears, or as suggested by current propaganda, still they are capable of reasoning very soundly in regard to matters of daily living, if properly led to do so.

**Argument Is the Arraying of Truth.**—The function of argument is to seek out the truth and show its unmistakable bearing upon

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<sup>1</sup> Woodrow Wilson, "The Training of the Intellect." Reprinted by special permission of Mrs. Edith Bolling Wilson.

beliefs and courses of conduct. Its purpose is not to confute or confuse those who have difficulty in arriving at sound conclusions for themselves. This purpose at once removes argument from the realm of the demagogue, the sophist, and the dry-as-dust schoolmen. Except for academic practice there is little need of argument for argument's sake. There is little more need for special pleading and mere persuasion, though in the interest of truth argument may be made as appealing and persuasive as possible.

**Debating Is a Game.**—Though all sound argument must be based on demonstrable truth or strong probability, and hence is always more or less serious, there is no reason why the practice of debating to acquire the necessary skills may not take the form of a game. In an athletic contest the objective is the matching of the best athletic skills. In a debating contest the objective is the matching of the best argumentative skills. In both cases, the more evenly matched the skills, the greater the zest in the contest; therefore, the debaters should be chosen, as nearly as possible, for matched ability.

The rules of the debating game should be quite as strict as those for the athletic contest. No debater should be allowed an unfair advantage. Cutting corners in debate should be as carefully watched by the judges as "cutting" bases, in baseball, by the umpires. Offenders should be as severely penalized in one type of contest as in the other.

#### ALIGNMENT FOR DEBATE

When feasible, choice of sides for debate should be based upon a real preference. Any debater will do his best work when arguing in line with his true belief. However, debating on the opposite side is not without its compensations. It often has the effect of opening a man's eyes to sound arguments to which his prejudices have blinded him.

In order to give fullest opportunity for choice it is generally best not to choose sides until a question is decided upon and phrased as a definite proposition. Then it should not be difficult

for each debater to determine where he stands with reference to the proposition.

#### CHOICE OF A QUESTION

**Choose Current Questions of Policy.**—In the choice of a query the debaters should seek some current question of policy concerning which there is much difference of opinion. Such a question is desirable because of the interest that attaches to timeliness. A question of policy is preferable to one of abstract truth or mere right and wrong. It is much easier to see right and truth in relation to what is desirable, expedient, or wholesome, than to see them in the abstract.

**Choose Timely Questions.**—The question should be timely, not only in the sense of its being current when chosen, but in its likelihood to remain an open question through the actual time of the debate. Thus, choosing a subject that is likely to be decided before the time of the debate arrives results in undue advantage to one side.

**Avoid Racial and Religious Disputes.**—Racial and religious questions, as well as questions involving local or factional politics, should generally be avoided because of the animosities created. We all remember the near riots that have arisen from Nazi and Communistic debates on racial and political subjects in some of our larger cities.

The necessity for avoiding animosities does not imply total absence of feeling in the debate. While a coldly impersonal argument may carry full intellectual conviction, it will not be likely to move many men to action. The normal human reaction to such debate is to accept at its face value what is actually proved, to tuck it away in some pigeonhole of the mind, and then to go on acting as before. It is practically impossible, however, for a debater to carry through painstaking research on any question without generating some feeling in the process. This feeling is sure to be heightened during the debate when an opponent questions the relevancy or soundness of the argument thus arrived at.

From the many questions in the public mind it should not be difficult to choose a number that are both interesting and timely. In making a choice much time may be saved by listing the general heads under which questions arise. They will fall roughly into the following groups:

Economics, sociology, education, government, religion (non-sectarian), science, literature, and art. Some very good questions overlap two or more of these.

#### ECONOMIC QUESTIONS

The world depression over the past decade has brought economic questions to the front as never before. At the same time, intensifying nationalism has given an international slant to economic questions hitherto regarded as almost purely domestic. They are further complicated by conflicting theories, interests, prejudices, and alignments—party and partisan alignments at home and international prejudices abroad. Much mooted in the newspapers as well as over the radio has rendered many issues threadbare.

**Seek the Truth.**—Knowledge of the fact that many issues have been talked to death seems calculated to discourage the inexperienced debater, but it need not. The debater must fully grasp the purpose of argument—to seek and impress the truth. The truth never wears out. Furthermore, when he knows that there is much fallacy and sheer propaganda in circulation, he is in better position to avoid them. He then is forewarned to be on the lookout for truth and to scrutinize every argument for its soundness. Thus forewarned, he may learn to rely on his own judgments while weighing and gauging the contentions of others. He will accept no one authority as final but will rely upon it only as it squares with all others and with his own judgment. He will apply the same scrutiny to all data and every bit of proof for soundness and pertinence.

**Scrutinize Popular Phrases.**—Debatable questions often come to our minds in the form of certain handy phrases bandied about by writers on various subjects. Thus in reading our daily papers

and magazines in regard to the present cycle of depression, we catch such phrases as "mass production," "installment buying," "faulty distribution," "trade barriers," "depreciation of the commodity dollar," "fear psychosis," and "the breakdown of the capitalistic system."

We hear all of these phrases used to account for the depression. The would-be debater who has not had his course in economics will not grasp the full significance of all of them. In all likelihood many of those whom he has heard using the terms are equally as ignorant as he is. Even the authors of textbooks on economics will not always be sure of the bearing of these terms on the general economic setup. But they will be oftener right than the common run of writers and speakers who have made little study of the subject. So the debater should go to two or three accepted works on economics and there learn the meaning of the terms. Ordinary dictionary definitions will not suffice since the real definitions are always relative and require much fuller differentiation than a condensed work like a dictionary has space to give.

**Find Real Causes and Effects.**—Once he understands the full economic significance of the terms, the debater is in position to do some sound thinking about them. He is then in position to ask himself whether the breakdown of the capitalistic system is real or apparent, whether its relation to the depression is that of cause or effect. He may compare two of the ascribed causes as to their relative importance as causes. For instance, he may ask himself whether, in the light of what he has learned, *mass production* or *faulty distribution* has had more to do with causing depressions in general; whether his findings with reference to depressions in general would hold good for the present depressive cycle or whether or not other influences have lessened or intensified their effect.

By the time the debater has asked and answered these questions as best he can by careful study, he is ready to choose the subject for debate. He is by no means ready to debate it until he has done a great deal more thinking and research on the subject.

## OBJECTIVES OF RESEARCH

In research the debater's first objective is to find something of the origin and history of the question. When and how did it arise? When, where, and how has it affected economic conditions in the past? At what points of time and under what conditions has the question become an important issue in the minds of economists and of thinking people generally?

## SOURCES OF INFORMATION

A good encyclopedia will furnish much of this information, but a good work on the subject by an accredited economist will furnish much more.

For the history of the question the debater may go to the following sources and to such other sources as his library affords:

1. *The Encyclopedia Britannica, The New International, The Americana, Columbian*, and such others as are available; *Encyclopedia of Social Sciences; Encyclopedia of Political Science; Political History of the United States*—J. J. Lalor; *Nelson's Loose-Leaf Encyclopedia*.
2. Economic History.
  - a. *History of Economic Thought*—Lewis H. Haney (Macmillan Co., 1911, 1920).
  - b. *Principles of Economics*—Taussig (Macmillan Co., 1933).
  - c. *Development of Economics*—Wm. A. Scott (Century Co., New York and London, 1933).
  - d. *Modern Economic Problems*, 2nd ed. rev.—Fetter, Frank Albert (Century Co., 1922).
  - e. *An Outline of Economics* (Geo. Banta Pub. Co., 1925).
  - f. *Planned Society, Yesterday, Today, and Tomorrow*—Findlay MacKenzie (Prentice-Hall, Inc., 1937).

By examination of these references and others the debaters should get clearly fixed in their minds the meaning of *economic distribution* and *mass production*. They are then ready to phrase the proposition and choose sides for the debate.

## PHRASING THE PROPOSITION

For a lecture on the subject intended primarily to inform the listening group, or for an informal discussion before a forum or

work-study group, the question might as well remain in interrogative form. For a formal debate, however, it is always desirable to have the proposition stated in a simple declaration sentence, thus :

*Mass production is more to blame for the present cycle of business depression in America than is faulty distribution, or—*

*Faulty distribution is more to blame for the present cycle of business depression in America than is mass production.*

If the debaters choose the more formal method of phrasing the proposition, there can be no objection except in the interest of simplicity. The old form, to which many writers on the subject still adhere, is "Resolved: That" (followed by a declarative statement of the proposition).

#### THE BURDEN OF THE PROOF

**Balance the Burden of the Debate.**—An invariable rule of debate is that the affirmative side must bear the burden of the proof; that is, it must prove its case. The function of the negative is primarily to disprove, though it may advance positive argument as well as rebuttal to that end. This requirement does not imply, however, that the affirmative should be saddled with the hardest side of the question itself; rather the contrary. Since the affirmative must bear the burden of the proof, any advantage between the two sides should go to the affirmative by way of evening up the actual burden of the debate. For these reasons the latter form of the proposition is the better; namely, *Faulty distribution is more to blame for the present cycle of business depression in America than is mass production.*

Examination of the proposition reveals the fact that mass production is based on increased efficiency in industry, which the general public has long regarded as sound in economic principle. With the first phrasing of the proposition this attitude of the public, arising from whatever source, would prove an extra burden on the affirmative. On the other hand, without any bearing on the relative effect of the mass production and faulty

distribution as causes of depression, "faulty" economic distribution has in its phrasing recognition of some inherent wrong. For these reasons the general burden of argument would be more evenly distributed by phrasing the proposition:

*Faulty distribution is more to blame for the present depressive cycle in business in America than is mass production.*

#### THE CHOOSING OF SIDES

The basis for choice of sides should be: (1) support of beliefs in the rightness of the side chosen, (2) need of training in searching for sound argument on the opposite side, (3) the advantage of matching skills in debate.

**Take Time for Rumination.**—If the debaters, immediately after choosing sides, rush to the library for data, they will make a mistake. There is no man more at sea or lost in the confusion of his own mind than he who, with no basic beliefs or convictions on a subject, collects a mass of data with little idea of their relevancy or reliability.

The debater should first mull over his proposition in the light of his own knowledge and observation. Then he should make use of the information obtained from historical and definitive reference works. Most of us will be surprised to learn how much sound opinion we have on many questions once we begin seriously reflecting on them. If the mulling process does nothing more, it will prevent the debater's being led by the nose or his swallowing whole the first opinions he finds effectively expressed. If he has formed some opinions of his own, he will scrutinize for soundness and relevancy every contrary argument or bit of proof he discovers. Of course, he should be quite as anxious to prove the soundness of opinion which supports his own as of that which seems to controvert it.

**Test All Proofs.**—The test for reliability of data should be the assurance that it is clearly founded on demonstrable fact, logical in its deductions, and based on a sufficient number of cases to establish reliability. Unsupported opinion even of experts may be taken only as opinion, and though of some value it is only of

so much value as an intelligent audience or group of judges may place upon it. If the debater accepts mere opinion as proof, he is likely to attempt to pass it along to his hearers as proof, with the result that he discredits himself with the intelligent people in the group. It will then be difficult to drive home to their questioning minds arguments supported by sound proof.

**Find the Issues.**—Before beginning the intensive work of gathering material for argument and proof, the debater should ask and answer to his own satisfaction the following questions:

1. What is the meaning of the terms: What is *economic distribution*? What is *mass production*? What is a *cycle of depression*?
2. What is the origin of the question? When and under what circumstances did people first suspect that economic distribution or mass production had a definite bearing on business?
3. What has been said or written about the question over the years? How did it come prominently forward over the past few decades? What started people thinking about the question so intently and divergently as to create a clash of opinion?
4. What arguments should be ruled out as irrelevant? What admitted as common ground?
5. What are the issues? What constitutes the clash of opinion? What are the fundamental questions involved?
6. What are the contentions? What are the major contentions of the affirmative? Of the negative?

The answers to these questions give the analysis of the proposition. It will be noted that the questions regarding the definition of terms come first. Either order is satisfactory; the only point in favor of the foregoing order is that no one is likely to learn much about the origin or history of any question until he knows the meaning of all its terms.

The proposition: Faulty distribution is more to blame for the present cycle of depression in America than is mass production.

#### I. Analysis:

##### A. Definition of Terms.

1. *Webster's New International Dictionary* gives the following threefold definition of *economic distribution*:

- a. The physical process of conveying commodities from producer to consumer.

- b. The economic process by which the value of a product is ultimately apportioned among the landowners, laborers, capitalists, and others who co-operate in its production.
- c. The relative share in the annual output of goods and services obtained by different classes in the community.

2. Mass Production :

- a. *Webster's New International Dictionary* (revised ed., 1936) defines mass production as "production of goods in quantity, usually by machinery." (It is apparent at a glance that this definition is neither specific nor full enough to satisfy purposes of debate; therefore, it is desirable to go to accredited economists for further definition of the term.)
- b. "Mass production is large-scale production. It is the application of the use of mechanical and specialized efforts of labor in the preparation of goods in large quantity. Decreased unit costs are made possible through the fact that a maximum output is attained with a given staff of workmen whose activities have been timed and properly co-ordinated with mechanical labor-saving devices. Such methods of production are naturally limited to products which are standardized in character and which enjoy a large market."<sup>1</sup>
- c. The composite of definitions found approximates: *Any industrial process whereby output is increased or speeded up in proportion to man-hours employed, the methods used for speeding up being labor-saving mechanical devices, general improvement of machinery and tools, improved methods of handling and processing, increased worker efficiency and standardization, usually under the impetus of concentrated capital and organization.*

B. Origin and History of the Question.

- 1. *Economic Distribution.* The subhead "a" of the definition of "economic distribution," *the physical process of conveying commodities from producer to consumer*, applies to the earliest problem of economic distribution. It is as old as industry itself. However, with improved transportation facilities it has become of less and less importance as a problem. Now, except in times of war or blockade or in the remoter parts of undeveloped countries, transportation facilities are quite adequate. Certain inequalities of freight rates and over-

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<sup>1</sup> Spengler and Klein, *Introduction to Business* (McGraw-Hill, 1935), p. 269.

competition work to the disadvantage of the public and the carriers alike. These evils arise from inefficient or ineffective control and operation rather than from inefficiency in the systems themselves. Of course, wherever they are recognized as positive ills of economic distribution, they have their bearing on the debate.

2. Subhead "*b*," *the economic process by which the value of a product is ultimately apportioned among landowners, laborers, capitalists, and others who co-operate in its production*, constitutes another problem quite as old as that arising out of transportation, but it was not recognized so early as a problem. The inequalities of the early economic systems were usually regarded by the wealthy and strong as legitimate means of exploiting the poor and the weak. The poor and the weak had little voice in industrial or public affairs for righting any wrongs.

The coming of the depression in the late twenties and early thirties greatly intensified interest in the problem of distribution as well as of mass production. The New Deal has undertaken to found a new industrial order in the hope of solving the whole problem. It has passed much legislation that thinking men regard as helpful. It has passed some legislation that many regard as unwise or positively harmful. As to the effect of much of it only the future can tell.

Mass production had its beginning as far back as the invention of the "spinning-jenny" by Arkwright in 1768. This event marks the changeover from domestic handicrafts to factory production. Here, too, first arose the hue and cry against mass production, though it was not called by that name. The domestic-handicraft group merely recognized the tendency to displace manpower and rioted against the loss of their jobs. They had no means of knowing that expanding industry would supply new ones, as it did. The later group of industrial workers displaced by mass production maintain that there is no likelihood that expanding industries will absorb them. Many economists agree with them. In fact, people generally have given much thought to the bearing of both faulty distribution and mass production on unemployment and other economic ills. The result has been the clash of opinion out of which the question has arisen.

- C. *Depressive Cycle*: A period of prolonged deflation marked by low prices and diminished volume of business and industry, with a consequent increase of business failures and unemployment.

**D. Admission of Common Ground.**

1. Both sides admit that faulty economic distribution and mass production have had some bearing on the recent depression in America.

**E. The Main Issues.**

1. Is the oversupply of goods for potential American markets real or apparent?
2. Is the oversupply, of whatever nature, due more to faulty distribution or to mass production?
3. Does economic distribution tend more to cause unemployment than does mass production?
4. Does economic distribution tend more to lower wage scales than does mass production?

**F. Main Contentions of the Affirmative.**

1. There is no real oversupply of goods for potential American markets.
2. The apparent oversupply is due more to faulty distribution than to mass production.
3. Faulty distribution causes more unemployment than does mass production.
4. Faulty distribution tends more to lower wage scales than does mass production.

**Main Contentions of the Negative.**

1. There is a real oversupply of goods for potential American markets.
2. The oversupply is not due more to faulty distribution than to mass production.
3. Economic distribution does not cause more unemployment than does mass production.
4. Economic distribution does not tend more to lower wages than does mass production.

## FORM FOR BRIEFING

I. ....

A. ....

1. ....

a. ....

(1) ....

(a) ....

**II. Brief of the Affirmative.**

- A. There is no oversupply of goods for potential markets, for—
  - 1. There are no more goods produced than potential consumers need, for—
    - a. Large numbers of people in our cities and rural districts are without adequate housing, food supply, and clothing.  
(Statistical proof)
    - b. Large numbers of potential consumers of American goods in foreign countries are without adequate housing, food supply, and clothing.  
(Statistical proof)
- B. The apparent oversupply of goods is due more to faulty distribution than to mass production, for—
  - 1. The home consumer cannot get his fair share of goods produced, for—
    - a. He is unable to pay for them, for—
      - (1) His wages or goods produced do not insure sufficient income to buy what he needs.  
(Statistical proof)
    - b. The foreign consumer cannot buy his share of American goods, for—
      - a. He is unable to pay for them, for—
        - (1) Low wage scales lower his buying power.  
(Statistical proof)
        - (2) Tariff walls raise prices.  
(Statistical proof)
        - (3) Internal conditions in many foreign countries make it impractical to buy and pay for American goods.  
(Statistical proof)
  - C. Faulty economic distribution tends more to lower wages scales than does mass production, for—
    - 1. Lowest wages prevail in those sections where there is least mass production, for—
      - a. Lowest wages are paid in the South where there is least mass production.  
(Statistical proof)
      - b. Highest wages are paid in the North, East, and Middle West where there is most mass production.

2. Highest wages are paid in those industries operating under mass production, for—
  - a. Highest wages are paid in the automobile and steel industries, which operate most completely on a basis of mass production, for—
    - (1) Henry Ford, the pioneer of mass production, is also pioneer in higher wages.  
(Statistical proof)
- D. Mass production does not cause more unemployment than does faulty distribution, for—
  1. History shows that the slack in employment caused by one form of mass production has always been taken up by new forms of employment, usually the result of mass production.  
(Statistical proof)
    - a. The highest percentage of present unemployment is in those sections where there is least mass production, for—
      - (1) The highest percentage of unemployment is in the South where there is least mass production and maximum per capita increase of population.  
(Statistical proof)

Similarly the negative side of the question may be briefed for debate, briefing being based upon the contentions, as with the affirmative. The connective "for" may be used, or substituted for by "since," "because" or "inasmuch as," or omitted altogether if the student will keep in mind the necessary causal relation of proof to statement. It is a great deal easier for him to keep this relation in mind by use of the causal connective. It also serves as a good check, in reviewing the brief, for testing that relation. If a causal conjunction will not fit logically between statement and proof, the relation of the two is not correct.

### III. Brief of the Negative.

- A. There has been an actual oversupply of goods for potential markets, for—
  1. There has been an oversupply of commodities for—
    - a. The Government has paid farmers for reducing cotton acreage.  
(Statistical proof)

- b. The Government has paid farmers to reduce grain acreage.  
(Statistical proof)
  - c. The Government has paid farmers to reduce tobacco acreage.  
(Statistical proof)
  - d. The Government has paid farmers to slaughter breeding livestock.  
(Statistical proof)
2. There has been an oversupply of manufactured goods, for—
- a. The large manufacturers have had to shut down or run on short time for the markets to catch up, for—
    - (1) The steel industry has had to run at a reduced rate of output.  
(Statistical proof)
    - (2) The automotive industry has had to run at a reduced rate of output.  
(Statistical proof)
    - (3) The textile industry has had to run at a reduced rate of output.  
(Statistical proof)
- B. The oversupply of goods for potential markets has not been due more to faults of distribution than to mass production, for—
- 1. The greatest oversupply has been in the mass-production industries, for—
    - a. The greatest oversupply of manufactured goods has been in the steel, automotive, and textile industries.  
(Statistical proof)
    - b. The greatest oversupply of commodities is produced by machine farming, for—
      - (1) Texas and Oklahoma produce the bulk of cotton oversupply by machine farming.  
(Statistical proof)
      - (2) The Prairie and Plains states produce the oversupply of grain by machine farming.  
(Statistical proof)
- C. The faults of distribution have not tended more to lower wages than have the faults of mass production, for—
- 1. Wages were relatively higher before the present high development of mass production than since, for—

- a. They were nearer parity with the purchasing power of the dollar, for—
  - (1) A day's wages purchased more necessities from 1900 to 1914 than at any time since.  
(Statistical proof)
- 2. The apparently high wages in the mass-production industries are not economically high, for—
  - a. They are not high for the year, for—
    - (1) Frequent strikes and lay-offs cut into the yearly wage.  
(Statistical proof)
    - (2) The cost of living is high during working periods and lay-offs alike.  
(Statistical proof)
- D. Mass production tends to increase unemployment, for—
  - 1. Mass production displaces large numbers of workers in industry, for—
    - a. Mass production is based on the principle of increased output per man-hour.  
(See definition)
    - b. The heaviest relief rolls are among men laid off in the mass-production industries.  
(Statistical proof)
  - 2. New mass-production industries have not reabsorbed the men thrown out of work over the past decade, for—
    - a. Few new industries have arisen to reabsorb them.  
(Statistical proof)

A glance at the brief above reveals the fact that the statistical proof is only indicated. Data for this purpose must be supplied by research. The briefs as shown may be formulated after the mulling process and preliminary study for analysis and decision upon the issues.

For the completed briefs and debate proper, full research must be made and the briefs altered to fit the facts found.

#### BIBLIOGRAPHY FOR RESEARCH

1. *Industrial Progress of Nations*, Edward Atkinson; Consumption Limited, Production Unlimited (G. P. Putnam's Sons, 1889).

2. *Economics of Enterprise*, Herbert J. Davenport (Macmillan, 1935).
3. *Economics of Farm Organization and Management*, C. L. Holmes (D. C. Heath, 1928).
4. *Economics of Farm Relief*, E. R. A. Seligman (Columbia University Press, 1929).
5. *Economic of Food Consumption*, Edith Hawley (McGraw-Hill, 1932).
6. *Economics of Clothing and Textiles*, Wm. H. Dooley (D. C. Heath, 1934).
7. *Economics of Household Production*, Henry H. Bakken (McGraw-Hill, 1937).
8. *Economics of Overhead Costs*, J. Maurice Clark (Chicago Univ. Press, 1923).
9. *Economics of Recovery*, Leonard P. Ayres (Macmillan, 1933).
10. *Economy of Abundance*, Stuart Chase (Macmillan, 1934).
11. *The Forgotten Man and Other Essays*, Wm. Graham Sumner, ed. by Albert G. Keller (Yale Univ. Press, 1918, 1919).
12. *Briefs for Debate on Current Political, Economic, and Social Questions*, Walter DuBois Brookings (Longmans, Green, 1895, 1905).
13. Brookings Institution Publications:
  - a. *America's Capacity to Produce*.
  - b. *America's Capacity to Consume*.
  - c. *The Formation of Capital*.
  - d. *Income and Economics*.
  - e. *Progress*.
14. *National Emergency Council Report on Economic Conditions of the South*.
15. *Automobile Facts and Figures* (published by the Automobile Manufacturers' Association, 1938).

Write the Superintendent of Documents, Washington, D. C., for *Bibliography for Debaters*. Also write the United States Library of Congress for bibliographical lists under the heads of *Economics and Industry*.

Pamphlets may be secured from the following:

1. National Bureau of Economic Research, 1319 Broadway, New York.
2. National Consumers' League, 156 Fifth Ave., New York.
3. National Industrial Conference Board, 247 Park Ave., New York.
4. National Association of Manufacturers, 11 West 42nd St., New York.
5. National Research Council, 2101 Constitution Ave., Washington, D. C.

*Government Documents*

1. The Congressional Record.
2. Index to Reports and Documents.
3. Catalog of Public Documents, with Monthly Supplement.

*Periodicals*

1. *The American Economic Review.*
2. *The Commerce Monthly.*
3. *Journal of Farm Economics.*
4. *The Quarterly Journal of Economics.*
5. *Barron's Weekly.*
6. *Manufacturers' Record.*
7. *Iron Age.*
8. *Automotive Industries.*
9. *Factory.*
10. *Economic Notes* (Labor Research Association, 80 East 11th St., New York).
11. Plauche's Reports—Cotton.

*Yearbooks*

1. World Almanac.
2. American Yearbook.
3. Chicago Daily News Yearbook.
4. American Labor Yearbook.
5. United States Department of Agriculture Yearbook.
6. Commerce Yearbook.
7. Statesman's Yearbook.

Ask your librarian to assist you with such other reference guides as may be needed.

## ASSIGNMENT FOR RESEARCH

## II. BRIEF OF THE AFFIRMATIVE

Beginning with the brief of the affirmative, we find the first assignment to be subhead "a" under contention "A."

Scanning the bibliography, we find the references numbered 1, 9, 10, 12, 13-a, d to be applicable. Under "Pamphlets" we find 1, 2, and 5 applicable. Accordingly, we go through the bibliography, thus—

1. A-1-a : Bibliography for Research 1, 5, 6, 10, 12, 13-a, d; pamphlets 1, 2, 5; government documents 1, 2, 3; periodicals 1, 2, 6; yearbooks 2, 3, 6.
2. A-1-b : Bibliography for Research 1, 9, 10, 12, 13-a, b, c; pamphlets 1, 2, 3, 5; government documents 1, 2, 3; periodicals 2, 4, 6; yearbooks 1, 2, 3, 5, 6, 7.
3. B-1-a(1) : Bibliography for Research 1, 4, 5, 6, 9, 10, 12, 13-a, b, c; pamphlets 1, 2, 3, 5; government documents 1, 2, 3; periodicals 1, 4, 5, 6; yearbooks 1, 2, 3, 4, 5.
4. B-2-a(1) : Bibliography for Research 1, 2, 5, 6, 8, 12; pamphlets 1, 3, 4, 5; government documents 1, 2, 3; periodicals 2, 4, 5, 6, 10; yearbooks 1, 2, 3, 5, 6, 7.
5. B-2-a(2) : Bibliography for Research 1, 2, 8, 9, 12, 13-a, b, c, 14; pamphlets 1, 2, 3, 4, 5; government documents 1, 2, 3; periodicals 1, 2, 4, 5, 6; yearbooks 1, 2, 3, 5, 6, 7.
6. B-2-a(3) : Bibliography for Research 1, 2, 5, 6, 10, 11; pamphlets 1, 5; government documents 1, 2; periodicals 1, 5, 10; yearbooks 1, 2, 3, 6.
7. C-1-a : Bibliography for Research 3, 4, 5, 9, 10, 12, 13-a, b, d; pamphlets 1, 2, 6; government documents 1, 2, 3; periodicals 1, 3, 6, 10; yearbook 5.
8. C-2-a : Bibliography for Research 2, 12, 13-d; pamphlets 1, 3, 5; government documents 1, 2, 3; periodicals 1, 4, 5, 6; yearbooks 1, 2, 3, 4, 7.
9. D-a-(1) : Bibliography for Research 3, 4, 9, 10, 12, 13-a, c, d, 14; pamphlets 1, 3, 5; government documents 1, 2, 3; periodicals 1, 3, 4, 5, 6; yearbooks 1, 2, 3, 4, 5, 7.

### III. BRIEF OF THE NEGATIVE

1. A-1-a, b, c, d : Bibliography for Research 4, 5, 10, 13-a, b, 14; pamphlets 1, 3, 5; government documents 1, 2, 3; periodicals 1, 3, 6; yearbooks 1, 2, 3, 4, 5, 7.
2. A-2-a(1) (2) (3) : Bibliography for Research 1, 2, 6, 9, 10, 12, 13-a, b; pamphlets 1, 3, 4, 5; government documents 1, 2, 3; periodicals 1, 3, 4, 5; yearbooks 2, 3, 6.
3. B-1-a : Bibliography for Research 2, 9, 10, 12, 13-a, b, 15; pamphlets 1, 3, 4, 5; government documents 1, 2, 3; periodicals 1, 2, 4, 5, 6; yearbooks 2, 3, 6.
4. B-1-b(1) (2) : Bibliography for Research 2, 9, 10, 12, 13-a, b; pamphlets 1, 3, 4; government documents 1, 2, 3; periodicals 3, 6; yearbooks 2, 3, 5.

5. C-1-a(1) : Bibliography for Research 1, 5, 6, 8, 9, 12, 13-a, b, d; pamphlets 1, 2, 3, 5; government documents 1, 2, 3; periodicals 4, 6, 10; yearbooks 2, 3, 4.
6. C-2-a(1) (2) : Bibliography for Research 2, 12, 13-d; pamphlets 1, 3, 4, 5; government documents 1, 2, 3; periodicals 1, 4, 6, 8; yearbooks 2, 3, 4.
7. D-1-b : Bibliography for Research 2, 6, 9, 12; pamphlets 1, 3, 4, 5; government documents 1, 2, 3; periodicals 1, 2, 4, 5, 6, 10; yearbooks 1, 2, 3, 4, 5, 6, 7.
8. D-2-a : Bibliography for Research 2, 6, 9, 11, 12, 13-a, b; pamphlets 1, 3, 4, 5; government documents 1, 2, 3; periodicals 1, 3, 4, 5, 6, 10; yearbooks 2, 3, 4, 7.

#### A SIMPLE OUTLINE FOR DEBATE

The following outline, which will serve as a guide for informal outlining with slight modification, is taken by special permission of the publishers, The Macmillan Company, New York, from *English Composition in Theory and Practice*, by Henry Seidel Canby, Ph.D., Frederick Erastus Pierce, Ph.D., Henry Noble McCracken, Ph.D., Alfred Arundel May, M.A., Thomas Goddard Wright, M.A., of the Department of English Composition in the Sheffield Scientific School of Yale University.

Resolved: That intercollegiate football is good for the players.

#### INTRODUCTION

- I. The subject is an important one at present.
  - A. It involves the interests of thousands of young men.
  - B. It is having a marked influence on our educational problems.
- II. The history of football gives us a fair basis of facts from which to argue about it.
  - A. It has been in our country for years.
  - B. It has been taken up by practically every college in the country.
- III. In arguing for football we do not deny that it has faults.
  - A. We admit that it has numerous minor evils, but argue that its good points far outweigh its defects.
  - B. We expect to prove that football is good for the players physically, mentally, and morally.

## BRIEF PROPER

- I. Football is good for the players physically, for—
  - A. It keeps the men out in the open air, for—
    - 1. They spend every afternoon at the athletic field.
  - B. It requires a healthy diet, for—
    - 1. The athlete cannot eat pastry, and
    - 2. He cannot eat between meals.
  - C. It develops the muscles, for—
    - 1. The variety of plays develops the whole body.
- II. It is good for the players mentally, for—
  - A. It makes men think quickly, for—
    - 1. Unexpected plays are always happening.
  - B. It makes the men resourceful, for—
    - 1. They need variety of plays, and
    - 2. They need skill in each separate man.
- III. It is good for the players morally, for—
  - A. It develops courage, for—
    - 1. It is a dangerous game.
  - B. It teaches self-control, for—
    - 1. A man must not be offside, and
    - 2. A man must obey the umpire.

## CONCLUSION

Since football helps the players physically, mentally, and morally, it is a good thing and should be encouraged.<sup>1</sup>

Of course, this outline is merely suggestive—by no means exhaustive. Every question for discussion will present a new problem in outlining; but the solution of the problem will be both interesting and helpful if worked at with care. The outline for the negative would necessarily follow the same general plan as that for the affirmative.

## WRITING THE COMPLETE DEBATE

In writing the complete debate, the student should not follow the brief slavishly. If that is done, the debate will be stiff,

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<sup>1</sup> *English Composition in Theory and Practice*, by Canby, Pierce, McCracken, May, and Wright (The Macmillan Company).

wooden, and monotonous. Instead of following through with "statement-proof" regularly repeated, he would do much better to vary the order by giving proofs occasionally, then following with the statement as a logical conclusion. The test for the proper logical relation of proof to statement here is by use of the connectives, "therefore," "hence," "accordingly." It is quite as desirable to make this "effect" test with the whole debate as it is to make the "cause" test in the brief.

#### ASSIGNMENT OF WORK

##### THE FIRST SPEAKER ON THE AFFIRMATIVE

In assignment of the work of the debate the preliminary work of making the analysis and stating the issues and contentions should be given to the first debater on the affirmative side. The aptitude needed for the work is a sure grasp of essentials and the ability to analyze, explain, and define. Most of the leading debater's work will be expository rather than argumentative. He may develop so much of the argument as he and his colleague agree upon, provided that such arguments as he develops be of a broad and introductory nature. He should handle no arguments involving a sharp clash of opinion. These should come further along in the debate. It is poor policy to present the strongest contentions until the debater gets his audience agreeing with him on easier ground.

##### THE FIRST SPEAKER ON THE NEGATIVE

The function of the first speaker on the negative is to review the issues and contentions as stated by the first affirmative speaker and to indicate points of agreement or disagreement. He should also be prepared to answer any arguments presented by the first speaker. He may anticipate such of the second affirmative speaker's arguments as his colleague and he agree upon. This agreement by the debaters on each side is necessary to prevent overlapping and to cover all points.

Thus we see that the real burden of the argument rests with the second speaker on each side. That is as it should be. They

have had the ground cleared for them, and there should be nothing in the way of their marshaling all the proofs of their contentions.

All debaters should be trained in extemporaneous speaking, not only because extempore speaking is most zestful and effective, but also because it is necessary for refutation, both in answering unanticipated argument and in formal rebuttal.

We have seen that in the process of debate the main objective of the affirmative speakers is to make out a case; that is, to state clearly the contentions, major and minor, and then marshal all necessary arguments and proofs in support of them. Next, they should proceed to rebuttal of negative argument and may even anticipate such argument as may come up later. Skillful anticipating usually weakens the effectiveness of the argument when it is finally presented.

The chief objective of the negative is to break down the arguments presented by the affirmative.

Just as the affirmative has to make a case for its contentions, so the negative must seek to disprove those contentions. After making a satisfactory job of that, the negative may proceed to present as many positive arguments as it can muster for its side.

#### SUMMARY

There should be no necessity for a summarization of arguments clearly and logically presented. A summary of both sides, however, will serve the purpose of recalling to the audience points that may have been obscure in original development or may have been forgotten in the course of the debate. The summary should be just that, a concise statement of the contentions proved or refuted.

#### REBUTTAL SPEECHES

There should be little need of formal rebuttal speeches at the end of the debate proper if the debaters have prepared and delivered their debates properly. There may be, particularly in debate between two, certain arguments brought out by the negative that the affirmative speaker could have no opportunity to

answer. There can be few, however, that he could not anticipate, if he has studied his question properly. In the rebuttal, only contentions and arguments already presented by the opposition are admissible for discussion. Any new material is admissible, of course, in answering such contentions and arguments. Care should always be taken to make a fair and accurate statement of the contentions and arguments to be rebutted. The logical order for rebuttal procedure is the order of the debate, though the rebuttal speakers may change that order if they see fit. This is sometimes done to give the affirmative a last go.

#### EXAMINATIONS ARE DESIRABLE

Extracts from an argument in a faculty meeting at Clemson College, Clemson, South Carolina, by D. W. Daniel:

By examinations we mean regular term or semester tests, oral or written or both, at the completion of a subject.

It is admitted that examinations are not perfect and that they should be improved both as to character and method of holding. These contentions are not in the question for discussion today.

It is also admitted that there is cheating on examinations, always has been and always will be, just as there are dishonesty and cheating in business and in all of life's activities and always will be; but cheating on examinations is not the question.

The question is simply, "Are examinations desirable?"

I contend:

First, that the fact that examinations have been in use for centuries is strong evidence that they are desirable, and it will be the duty of the opposition to show that colleges have been wrong all these years, that they have been groping blindly, indifferent to the welfare of their students.

Second, that the leading educational experts and authorities still favor examinations and that the great majority of the best colleges still use them, most of the best of them stressing examinations more and more, many using them exclusively as the only way of testing students.

Third, that examinations help the teacher in grading his students and in discovering whether or not he has succeeded in teaching his subject properly.

Fourth, that examinations help the student in that they cause him to study more, to relate the facts learned in daily recitations, to get a view of the subject as a whole, to recognize his own weaknesses, and to acquire

the ability to use his faculties and facts on short notice and in a given time, as he will have to do when he tackles the problems of business and of life.

Fifth, that examinations are a fair test of a student's knowledge of a subject.

I shall seek to prove these contentions by citing authorities and by reasoning.

Examinations have stood the test of time. Dr. C. C. Crawford, Professor of Education in the University of Southern California, in a book published in 1928 on *The Technique of Study*, page 273, says: "Since tests and examinations have apparently come to stay, in spite of opposition to them from certain quarters, the following points on how to make the best of them may be of some service."

On page 274: "The dislike for taking an examination is, therefore, based purely on mental laziness, and when you get excused from an examination you are simply dodging an educative experience in order to avoid the work it involves. . . .

"You can improve your ability to organize your ideas and to think rapidly and effectively. . . . You can learn from examinations what the teacher considers the most important matters in the course. You can study your errors after the papers are graded, and thus learn the correct answers. You can ask questions after the test is completed and enter into an educative class discussion on topics that it brings up."<sup>1</sup>

Dr. L. A. Headley, Professor of Education, Carleton College, in *How to Study* (1926), pages 353, 354, and 355, ff., says: "The examination as it exists in the college program, has three chief functions. *It measures progress. It induces work. It makes for organization of knowledge.*

"The truth is that every examination is two-edged. It measures both instructor and students. . . .

"To show the instructor where and how to help a class, as a class and as individuals, is one of the things which an examination should accomplish. . . . Moreover he [the student] should feel responsible for the work of the course *as a whole*, and not merely for fragments of it. Without the prospect of a final examination effort slumps, and little is accomplished. It has been found that this is true even in graduate and professional schools.

"Among the dangers that threaten modern college students desultoriness is conspicuous. . . . He gains many smatterings, but lacks comprehension."<sup>2</sup>

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<sup>1</sup> From *The Technique of Study*, by C. C. Crawford, by permission of the publishers, Houghton Mifflin Company.

<sup>2</sup> From *How to Study in College*, by L. A. Headley, by permission of the publishers, Henry Holt and Company.

Other authorities:

Dr. W. C. Bagley, Dr. G. D. Strayer, Dr. H. H. Horne, and one-time President Lowell of Harvard.

Colgrove in *The Teacher and the School*, page 6, says: "The government of every civilized state requires that those who teach in its public schools pass an examination in the essential branches of study."<sup>1</sup>

From a booklet on "Teaching Skill" issued by the Department of Vocational Education, Iowa State College, 1927: "However, it is still obviously true that all of the great objectives of education call for the actual use of knowledge, and since facts that have been forgotten cannot be used, retention must be regarded as a matter of *utmost* importance and concern. It follows that teaching which seeks merely the acquisition of knowledge, which gives no thought to whether the facts acquired will be retained or forgotten, and which measures its results by tests of any description revealing only temporary possession of knowledge at or near the time of its acquisition, is essentially malpractice, and as such should be repudiated by right-minded teachers generally."

Charles B. Gilbert, Lecturer on Education, Western Reserve, Superintendent of Schools, St. Paul, Newark, Rochester, after saying that examinations are a partial test, says, page 60 of *The School and Its Life*: "Yet all schools must have examinations. Their chief value, however, is to the student and not to the teacher."<sup>2</sup>

On daily grading he says: "This is sometimes used [for promotional purposes] independently and sometimes in connection with examinations. Of the two it [daily grading] is by far the more deadly. Much better the examination coming at times with carefully prepared questions than the fatal pencil suspended over the equally fatal notebook while the student is trying to say something that shall secure a good mark. With the daily marking system it is practically impossible for teachers to teach well or for students to recite well."<sup>3</sup>

It is only fair to say that Gilbert thinks that promotion should depend on common sense, taking in several points, but who is to decide what common sense is and who has it?

Of course examinations are not perfect. Neither are men nor women, nor Christians, nor governments, nor business, nor colleges, nor teachers, nor the weather, nor life itself. But who is so bold as to suggest abolishing all of these?

Some say that each teacher should be allowed to use his individuality by giving or not giving examinations. Individuality is shown, not by

<sup>1</sup> From *The Teacher and the School*, by C. P. Colgrove, by permission of the publishers, Charles Scribner's Sons.

<sup>2,3</sup> From *The School and Its Life*, by Charles B. Gilbert, by permission of the publishers, Silver Burdett Company.

doing different things, so much as in doing similar things in a different way.

Some contend that better results would be secured by excusing those who make ninety per cent on a subject. Even if that plan should work, it would stimulate only the "A" men, who do not need it, or at best the "B" men. The great mass of students would not be influenced in the least. A pass would be all that they would strive for. It is also very doubtful whether the making of a little higher mark in order to escape the examination would in the least compensate for the loss of the benefit from examination. I do not think so.

#### *Fairness of Examination*

Everyone has the same questions over the same work, with the same time to stand. It is no argument against the fairness of examinations to say that some cannot write fast, that some cannot express themselves in writing. The slow man is left in the race in life; and, besides, there are those who cannot express themselves orally. It is the daily recitation that is not fair. Where is the teacher that can give equally hard questions on a daily to each student? Then, what about the fellows that miss so many recitations and spot on the days they do come?

But that is not the question. If examinations are not fair, let's make them so.

Some contend that examinations make men nervous. Yes, they may, but so does getting married; yet we would not abolish the ceremony. The very fact that a student is nervous on examinations is a strong reason for his standing them more frequently that he may become accustomed to them.

Why is the student nervous in examinations? Because he is not prepared. That is not the fault of examinations. It is no argument to say that students do not study during the term because of examinations. The sensible student will study more. Ask your students how many will study harder if you announce there will be no examinations.

Students should pass both dailies and examinations. That plan will stop loafing during the semester. In some schools a student is not allowed to have an examination unless he has made a pass on dailies. Anyway, the high-mark men do not dread examinations.

Moreover, the adoption of the plan of excusing from examination the men who make "A" grades, would encourage "spotting," already far too prevalent, and memorizing or "cramming" for the day only, and filling the mind with isolated facts to the neglect of mastering principles.

Another objection to this plan of excusing from examination those who make high grades is the fact that it would result in developing a lopsided student. The man who is making "B" on English and "D" on

mathematics would decide that he had no chance of escaping examination on mathematics and would put more time on his English, with the result that he would fail on his mathematics.

Students are not at college to make high marks, but to get trained minds. One of the finest qualities of leadership is the ability to meet a crisis with all faculties under complete control and with the power of concentrating them on the problem confronted.

Schaeffer in *Thinking and Learning to Think*, page 102, says: "The glib use of technical terms may often hide from the teacher the defects of the pupil's thinking, and it may require an examination to reveal the points wherein the teacher has failed. Questions which require a pupil to look at his knowledge from a new point of view are helpful; an examination abounding in such questions may be an intellectual blessing to both the teacher and pupil."<sup>1</sup>

The boy who does not stand examinations will be, when he meets a crisis in life, like the general who goes into battle with his infantry and has artillery jumbled together and his ammunition and food supplies mingled with a miscellaneous conglomeration of useless junk. Or like the centipede that continued to lie in the ditch because it could not tell which leg should come after which.

### Cramming

Headley, page 361, *How to Study in College*: "Is cramming morally wrong? The answer is No. Cramming is a form of study, and honest study, in and of itself, is never wrong. If cramming is understood to mean concentrated study and consistent review between the close of a course and an examination on the course, then cramming is a very poor substitute for diligent work during the course; but it is an exceedingly good supplement to such work. Supplementary cramming helps to fix definitely in mind materials which have been learned, but are hanging rather loosely in memory. It brings together fragments and knots them into compact wholes. It throws details against large backgrounds and so reveals new meanings. And it does this with extraordinary effectiveness partly because it comes at the end of a period of protracted study and partly because the pressure of the occasion arouses the mind to more than usual effort and efficiency."<sup>2</sup>

### Conclusion

The adoption of the proposition to excuse students from examination under any circumstances would be a most serious mistake. If we should

<sup>1</sup> From *Thinking and Learning to Think*, by N. C. Schaeffer, by permission of the publishers, J. B. Lippincott Company.

<sup>2</sup> From *How to Study in College*, by L. A. Headley, by permission of the publishers, Henry Holt and Company.

adopt it, we would put into operation a plan that would lower scholarship, discount education, and depreciate the training given at our college, for the doubtful result of having a few of the best students make a little higher grade in a few of their subjects at the risk of failing completely in others and being thus developed in a one-sided way.

If we should adopt this plan, we would, at one stroke, do more to lower the already too low standard of scholarship than years of hard work could counteract.

#### QUESTIONS FOR DEBATE

Chain stores are detrimental to the best interests of the general public.  
Installment buying is undesirable.

The United States should not protect by armed force capital invested in foreign lands.

Life imprisonment should be substituted for capital punishment.

A two-thirds vote by juries should convict.

The Monroe Doctrine should be retained.

The repeal of the Eighteenth Amendment to the Constitution has been beneficial.

Intercollegiate athletics, as at present conducted, are detrimental.

The United States should further restrict immigration.

Suffrage in the United States should be restricted by an educational test.

Admission to college should be by examination only.

Owners of motor vehicles should be compelled to carry public liability insurance.

Water-power resources should be owned and operated by Federal and state governments.

The system of primary elections for state officers should be abolished.

A five-day week should be adopted by American industry in general.

The states should furnish free textbooks in elementary and secondary schools.

The United States should adopt uniform marriage and divorce laws.

The United States should require a health certificate as a qualification for marriage.

Equality of the sexes in economic and political phases of life is to be deplored.

Chain banking systems should be abolished.

Present-day national advertising is wasteful.

Written term examinations should be abolished in colleges.

The honor system should be adopted in school and college examinations.

Curriculums of schools should provide for vocational training.

Cities should adopt the city-manager commission-plan form of government.

A man is justifiable in bolting his political party.

Bachelors should be taxed.

Sales tax should be adopted.

The President of the United States should be elected for only one term of six years.

The nations of North and South America should form a league for mutual protection.

Federal control of education is dangerous.

Tipping should be abolished or tipping should be made illegal.

Football players should be paid for their services.

The State should adopt a system of compulsory health insurance.

Drunken motor-vehicle drivers should be punished by imprisonment.

Governors of states should not have the pardoning power.

Roadside billboards should be abolished.

Persons guilty of fraudulent advertising should be fined or imprisoned.

The United States should cease using public funds for the purpose of stimulating business.

#### WORDS OFTEN CONFUSED BECAUSE OF RESEMBLANCE IN SOUND OR SENSE

Insert the correct word orally or in writing.

##### *Less, fewer, smaller.*

1. There is \_\_\_\_\_ danger of war than a month ago.
2. I counted no \_\_\_\_\_ than ten robins on the cedar tree.
3. Your percentage of error will be \_\_\_\_\_ if you take a \_\_\_\_\_ number as a factor.

##### *Loose, lose.*

1. Don't \_\_\_\_\_ your head.
2. Why did you \_\_\_\_\_ the tethered animal?

##### *Luxuriant, luxurious.*

1. \_\_\_\_\_ vegetation abounds in the river valley.
2. The house was furnished for \_\_\_\_\_ living.

##### *Mutual, common.*

1. \_\_\_\_\_ friendships exist between two; \_\_\_\_\_ property is owned by many.

##### *Oral, verbal.*

1. (A, An) \_\_\_\_\_ message is sent by word of mouth; (a, an) \_\_\_\_\_ message may be \_\_\_\_\_ or written.

## VOCABULARY BUILDING

Look up the meaning and the pronunciation of the following words. Use each word orally as often as possible until you have mastered it.

ameliorate	diminution	placate
amenable	erudite	restive
amity	flat	squeamish
collaborate	insidious	stoical
collusion	insipid	stolid
dilatory	pertinent	truculent
	phlegmatic	turbid

## CHOICE OF SYNONYMS

*Sinister* influences. (1) disastrous (2) fearful (3) evil (4) dire

He seeks *solace*. (1) comfort (2) friendship (3) kindness (4) consolation

A man of *stamina*. (1) courage (2) vigor (3) energy (4) endurance

A suave person. (1) gentle (2) bland (3) pleasing (4) influential

*Succulent* vegetables. (1) juicy (2) tender (3) fresh (4) nourishing

*Sulky* idlers. (1) lazy (2) sullen (3) quiet (4) dull

Jacob *supplanted* Esau. (1) excelled (2) cheated (3)

displaced (4) surpassed

He wants *supremacy*. (1) prominence (2) authority (3) ascendancy (4) celebrity

A *swarthy* foreigner. (1) awkward (2) clumsy (3) rugged (4) dark

A *taciturn* man. (1) tactful (2) silent (3) skilful (4) cunning

## DOUBLE NEGATIVE

Wrong: I can't hardly see.

Right: I can hardly see.

Wrong: He can't help but pause at the end of a line.

Right: He cannot help pausing at the end of a line.

Wrong: There weren't but three in the box.

Right: There were but three in the box

## INCOMPLETE COMPARISONS

Wrong: We sell for less.

Right: We sell for less than do our competitors.

Wrong: New York is the largest of any city in America.

Right: New York is the largest city in America.

Wrong: Tom is the brightest of his classmates.

Right: Tom is the brightest member of the class.

Wrong: Tom is brighter than any of his other classmates.

Right: Tom is brighter than any of his classmates.

## REDUNDANT ADDRESS

Wrong: Fellow Classmates:

Right: Fellow Students:

Wrong: Colaborers and Fellow Workers:

Right: Fellow Workers:

Right: Colaborers:

Wrong: Mr. Chairman, Ladies and Gentlemen, and Visiting Friends:

Right: Mr. Chairman, Ladies, and Gentlemen:

Wrong: Friends of the Radio Audience and all who may be listening in:

Right: Friends of the Radio Audience:

## CHAPTER XV

### THE GENTLE ART OF CONVERSATION

There is nothing so delightful as the hearing or the speaking of the truth. For this reason there is no conversation so agreeable as that of the man of integrity who hears without any intention to betray, and speaks without any intention to deceive.—*Plato*.

The first ingredient in conversation is truth, the next good sense, the third good humor, and the fourth wit.—*Sir W. Temple*.

The great endearment of prudent and temperate speech!—*Jeremy Taylor*.

That is the happiest conversation where there is no competition, no vanity, but only a calm, quiet interchange of sentiment.—*Dr. S. Johnson*.

Were we as eloquent as angels, yet should we please some men, some women, and some children much more by listening than by talking.—*C. C. Colton*.

In conversation humor is more than wit, easiness more than knowledge.—*Sir W. Temple*.

Before a man can speak on any subject it is necessary to be acquainted with it.—*John Locke*.

Inquisitive people are the funnels of conversation: they do not take in anything for their own use, but merely pass it on to another.—*Sir Richard Steele*.

One of the best rules of conversation is, never say anything which any of the company can reasonably wish we had rather left unsaid; nor can there be anything well more contrary to the ends for which people meet together, than to part unsatisfied with each other or themselves.—*Jonathan Swift*.

When you find your antagonist beginning to grow warm, put an end to the dispute by some general badinage.—*Lord Chesterfield*.

Whosoever hath his mind fraught with many thoughts, his wits and understanding do clarify and break up in the communing and discoursing with another; he marshalleth his thoughts more orderly; he seeth how they look when turned into words.—*Lord Bacon*.

One can revive a languishing conversation by a sudden surprising sentence; another is more dexterous in seconding; a third can fill the gap with laughing.—*Jonathan Swift*.

If we are to give full credence to the famous men quoted, we cannot lay too much stress on polite conversation. For most of

us it embraces the many times we speak to the once that we write. In fact, we may regard all written language as crystallized speech.

**Why Poor Conversation?**—It is rather a sad commentary that, as a race possessing the fullest and most efficient language, we should converse so poorly. There are a number of reasons for poor conversational English, not the least of which is our habit of regarding it as one of our most commonplace possessions. There are other reasons; but since we Americans generally acquire what we want most, we must conclude that failure to master the mother tongue is a result of our failure to appreciate its importance.

It may be that we are poor conversationalists because we take ourselves too seriously. It is readily noticeable that groups of people who feel no need for restraint are rarely at a loss for something to say. A group of boy scouts, a bevy of seminary girls, old cronies, and boon companions talk easily and endlessly to each other. It is the mixed social group, with ladders to climb and axes to grind, that finds itself tongue-tied. Margaret Halsey, in her book, *With Malice Toward Some*, has this delightful bit to say about English social chatter:

The boneless quality of English conversation, which, so far as I have heard it, is all form and no content. Listening to Britons dining out is like watching people play first-class tennis with imaginary balls. No awkward pauses, no sense of strain, mar the gentle continuity of the talk. It goes on and on, effortlessly spinning words and words and yet more words out of the flimsiest material; gardening; English scenery; innocuous news items; yesterday's, today's, and tomorrow's weather.

By the time the evening was over, I felt, intellectually, like a baby that is cutting its teeth and has nothing to bite on, but there are two things I like about this verbal thistledown. It is so skillful and practiced, and also so remote and impersonal, that even I manage to hold my own in it—though ordinarily I am stiff-tongued to a degree which makes other guests think I must be one of the host's feeble-minded relatives and tactfully refrain from asking questions about me. Then, too, there is an aura of repose about this sort of conversation. These people do not talk, as many Americans do, to make a good impression on themselves by making a good impression on somebody else. They have already made a

good impression on themselves and talk simply because they think sound more manageable than silence.<sup>1</sup>

Granting that most of us have experienced the embarrassment of the "frozen tongue" on occasions in polite society, is it not equally true that we have been disposed to excuse ourselves on the basis of lack of common interest? The persons we were thrown with were too "highbrow" or "lowbrow" or merely trivial. Nothing particular was wrong with us; we merely lacked a suitable person to converse with or a suitable theme! We knew of plenty of subjects interesting to discuss, but would they interest the other person? Thus we draw the robe of our conversational self-righteousness about us and thank God that we are "not as other men."

The first step toward effective conversation is that we should blame ourselves for any failure of a ready flow of interesting talk on most occasions. Then we shall seek the cause and remedy for failure.

**Get Started.**—Most people agree that the greatest difficulty in conversation is *getting started*. Only a moment's reflection upon our own experiences will convince us that this statement is true. How often have we endured embarrassed silence because we could not think of an appropriate topic to broach to the man or woman next to us? To save our life we could think of nothing that would prove of common interest. In all likelihood the person sitting by us was quite as embarrassed by the silence as we were, but the chances are that our embarrassment prevented our realizing that fact. Politics, international affairs, the weather—all hover in our consciousness; but we cannot shape an opening remark or question about any one of them; so we merely stand or sit silent. A question about the stranger's stay in town or his occupation, a comment on the pretty gowns of the ladies present, the lighting, the room decorations—anything would do for a beginning if we could only bring ourselves to the point of making it. The only remedy here is to make a start "though the skies fall." Ten to one we shall find the stranger grateful for our effort,

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<sup>1</sup> *With Malice Toward Some*, by Margaret Halsey (Simon and Schuster, 1938), pp. 29-30.

however clumsily made, and as likely as not he will prove an interesting person to talk to. Of course, he may prove the exceptional "crust" that no one could interest, or the bore who once started will seek to pour into our ears all his woe or well-being. Nevertheless, that is a price we all have sometimes to pay for living in society, polite or otherwise.

#### THE FORMULA FOR BEING AN INTERESTING CONVERSATIONALIST

George W. Crane, Ph.D., M.D.

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Benjamin Franklin once said, "As we must account for every idle word, so we must for every idle silence."

Too many of us go through life relatively tongue-tied. We are guilty of keeping quiet when we should be complimenting our associates or their good deeds. We should express our appreciation while they are alive, instead of waiting till the funeral before we give them bouquets.

Conversational skill is an art, but all art has a scientific and precise foundation. I shall present three major steps in becoming an interesting conversationalist.

First, train yourself to become a social detective. Look for good things in your companions, such as artistic fingers, beautiful complexion, melodious voice, unselfishness, etc., and then pay a sincere and deserved compliment. People are starving for appreciation, and the average person doesn't pay one compliment a day to anybody, relatives, business associates, or casual acquaintances. Don't let timidity deter you. Go up to your companions and tell them you admire their new tie or frock, curly hair or attractive teeth. Like all beginning salesmen, you may feel panicky and frightened at your own boldness, especially if you've been a colorless wallflower heretofore, but go ahead, anyway. You will develop poise and assurance if you just keep forcing yourself to start conversations.

Second, learn to be skillful with what I have termed the "reversible why." When somebody asks you a question you cannot answer or don't wish to answer, tactfully reverse the question. Don't do this bluntly or it will appear like a slap in the face. Be deft. For example, if a man asks a girl, "Who do you think will win the World Series?" the girl can smile sweetly and say, "I really don't know, for they are both strong teams. If I were going to bet on one team, which would you advise?" It is apparent that a girl need know nothing at all about baseball to employ this method. Ideally, however, it is wise to have a little information on many topics in order to reverse questions more adroitly. It is a

help if a person will skim the newspaper for the high spots both in local city affairs, foreign news, politics, athletics, and the financial pages. It doesn't take fifteen minutes for us to get enough late information to start conversation.

Third, a skillful conversationalist is one who can get other people to talking. In fact, it is an axiom of psychology that people feel happy and inflated in their ego if we can set the conversational stage, and then give them ardent and rapt attention. We need to steer the subject of conversation so that our companion will finally take our cue and become enthusiastic about his hobby or his work, his children or his new automobile. But all of us from time to time find ourselves in a social situation where we want to keep conversation moving smoothly, but we can't think of anything to say. To meet just such a dilemma I am offering you a little mnemonic system or memory scheme by which you can always probe around till you strike the subject which will set your companion talking.

The key phrase to remember is "DEAR HOME PALS." Each letter stands for a field of conversation. By tactfully probing around from one topic to another, you can always get your companion to talk, unless he is literally a Sphinx. The key phrase is broken down into the following:

"D." This stands for "drama," including movies and the legitimate stage. You can lead into this topic by exclaiming about some recent show which you have attended. Then ask your companion for his or her favorite actor or actress. It is always better, however, to give a person a choice, in case he is tongue-tied or his mind a blank. So ask, "Do you like Lionel Barrymore?" Or inquire, "Which singer do you enjoy more, Jeannette MacDonald or Grace Moore?" If your companion blushes and seems uncertain or acts as if he knows about neither, then save his embarrassment by rushing on, "Oh, I'll bet you're one of those strong, silent men that refuse to commit themselves." If your companion doesn't pick up a cue by this time on the subject of drama, then deftly move along to—

"E." This stands for "entertainment." Probe this field, asking which form of recreation he would choose, "athletics, fishing, movies, chess, or reading a book." Find out if he prefers being with people or going on a hike by himself. Tactfully carried out, a girl can often set her male companion talking on one of these subjects and get him to ask her for a date to go horseback riding, hiking, etc. If you get no response on this letter, proceed to—

"A." It stands for "athletics" and is a further extension of "E." Here, however, focus attention upon various sports, such as baseball, football, tennis, swimming, handball, bowling, billiards, and the like. Find out if your companion enjoys the game simply as a spectator or "fan," or if he or she actually plays the game. Commend the broad shoulders and height or strength of your male escort. And always keep up a friendly, bantering tone. Be delicate in your probing so that you do not embarrass your companion. If he doesn't respond to "athletic" probing, veer over to—

- "R." This stands for "relatives." Inquire about his or her family, or early home environment. Ask if he or she has brothers or sisters. What are they like? "Do they all have blue eyes like you?" The latter question is revealing because it shows how to keep your conversation on a personal basis. Some people converse for hours but it is coldly analytical, like a professor's lecture. Always try to break through with personal, friendly queries so that the conversation has warmth and jollity. Your bantering tone will also prevent the conversation from "going intellectual." By this time you will ordinarily have a lively discussion going on. If, however, the key word "DEAR" has not loosened the tongue of your associate, then move on to the next key word, "HOME," beginning with—
- "H." This letter stands for "hobbies." These may be of the present or go back to childhood and adolescence. Stamp collecting, the keeping of scrapbooks, photographs and snapshot albums, recipes, or old coins, birds' eggs or butterflies. Reading poetry or writing, painting or cartooning, cooking or tap dancing. Knitting, sewing, teaching a Sunday school class or directing the Girl or Boy Scout troop. Tinkering with gasoline engines or building model airplanes and old sailing ships. This is a rich field which I shall only sketch here. You can go on adding additional items. If you simply cannot elicit any response on the subject of hobbies, past or present, then skillfully swing into—
- "O." This stands for "occupation." Get your companion talking about her home or her children, her office job, etc. Or try to start your male companion explaining the problems he meets as a salesman or factory worker, accountant or physician. You can lead him on to talk of his ambitions and dreams of the future. Even if he has a menial job at present, he may have a high goal. If you obtain no response on this topic, move to—
- "M." This represents "music." Does he prefer cowboy ballads to Hawaiian guitars, or the violin or piano? Did he ever sing in a quartette or choir? Does she prefer a symphonie orchestra or hillbilly music? In a home situation you may thus get your companion performing at the piano before the evening is over. If your companion "muffs" these cues, then gracefully lead on to—
- "E." This letter stands for "engineering" in its broad sense, covering especially modern automobiles. Find out if your companion has a car, or which type of low-priced automobile he or she considers best. Ask for advice regarding the advantages of six cylinders vs. eight, or knee-action, free-wheeling, etc. Inquire about the making of electricity, or the value of tubes in a radio, etc. A tactful girl can play "dumb" even if she knows mechanics thoroughly, and let her introvertive boy friend parade his supposedly superior knowledge. If your companion does not react to various cues in the field of automobiles and engineering, then shift to the final key word of the formula, "Pal," beginning with—
- "P." This is the key letter for "politics." Older people will probably pick up this cue, especially as regards taxes. Various related topics fit into this

field, such as the Supreme Court, the WPA, and labor difficulties. If your companion becomes too worked up on the subject and you wish to get away from dangerous zones, make an incisive thrust with a disarming smile and get upon—

- "A." This stands for "appearance," and is a lifesaver as a means of getting away from debates and logical discussion. Compliment the man's tie, as "That certainly is an attractive tie. Did you buy it or is it a gift from one of your many girl friends?" Praise a girl regarding her party dress or slender ankles, or kissable mouth, etc. You can check a heated political discussion in the very middle of a sentence by one of these complimentary verbal thrusts. And you can bring a flush of pleasure to a girl whose evening has been boresome, by such personal compliments. If you are tactful and keep up a bantering tone, you can short-circuit an old-fashioned three-year courtship by such methods and get a girl to say "yes" within a few weeks or months. Furthermore, a girl can jolt a steady, phlegmatic suitor out of his complacency and pep him up by such clever verbal manipulations. Many popular men and women start out with the subject of "appearance" in their opening comments. This is a sure-fire field of conversation, regardless of whether you have traveled widely, are a college graduate or finished only the fifth grade in grammar school. If you haven't the courage at the outset to get upon personal topics, then you may want to try the intellectual approach, beginning with—
- "L." This represents the field of "literature." You deftly lead the conversation into modern literature and the latest best seller. Or you ask, "Which weekly magazine do you like best—*Collier's*, *Liberty*, or *Saturday Evening Post*?" Remember my previous warning and don't ask, "Which magazine do you like best?" This may be vague or catch your companion woolgathering, so that he cannot respond. Always lay down a selection before your prospect, whether in the field of selling or conversation. He will be much more likely to respond; for it requires much less effort to choose than to originate ideas. If you don't like this intellectual topic and your companion cares little for magazines or books, then slip into—
- "S." This stands for "sex differences." You can develop all sorts of discussions, ranging from whether or not women are as intelligent as men, or should smoke and drink whiskey, to the male opinion of red fingernails on girls, their use of slang and profanity. A man can ask his girl companion for advice about a present which he wants to buy for his sister or mother. Girls react very favorably to masculine requests for help and advice. This is one of womankind's most vulnerable spots, but most men never utilize this psychological advantage. A girl can ask a man what present she should buy for her brother, and soon have him window-shopping with her down the avenue.

Many cynics will sneer at this keyed method of being an interesting conversationalist, but don't let their scoffing deter you. These same peo-

ple will protest about using "canned" sales talks in selling, but most star salesmen always use "canned" talks. You cannot rely on inspiration of the moment. You must prepare in advance and rehearse and practice at every opportunity. Physicians and dentists don't rely on inspiration, either, but laboriously practice during college and internship until they are deft.

Sit down for half an hour and memorize the key phrase DEAR HOME PALS. You need not employ it always in the order. You can start with the letter "H" or "L" if it seems advisable, but be sure you learn the individual letters and can employ them with companions of both sexes. You will then be surprised at the ease with which you can carry on a conversation, and you will no longer be guilty of "idle silences."<sup>1</sup>

Take Dr. Crane's advice. Try the "Dear Home Pals" plan when next you are "stuck" conversationally and see if it doesn't work.

**Develop Cultural Background.**—Next, the good conversationalist must be informed. In order that he may feel sure of himself, there are a number of things that he must know. He must possess a cultural background based upon a catholic knowledge of history, literature, art, science, and geography. Of these fields all people of culture should have a basic knowledge. Fortunately, the very nature of polite conversation prevents our obtruding our knowledge of these subjects, or our views regarding them, upon unwilling ears. They are to be reserved primarily as a source of polite inquiry regarding the experiences of others in the various fields, or for responses to questions put to us. None of us need feel called upon to enlighten Mr. Roy Chapman Andrews upon the subject of dinosaur eggs; but we should react intelligently to his discussion of the fossil remains found in the Gobi Desert, the extreme difficulties of excavation and transportation in desert country. Solid information and a good listening vocabulary are essential for conversation.

**Know Current Events.**—The good conversationalist must be abreast of current events. Not to know what is going on in the world today is inexcusable. Fortunately, with the Associated

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<sup>1</sup> Reprinted from *Psychology Applied*, by permission of the author, Dr. George W. Crane (Northwestern University Press, 1938).

Press activities, radio, news weeklies, and periodicals of public opinion, no one need be ignorant of what is being done in the world from day to day. Of course, the good conversationalist must digest this mass of material—interpret it for himself—lest he accept propaganda for fact. His ability to do so implies a knowledge of national and international points of view which may be diametrically opposed to his own. Through the various sources mentioned above he may get the necessary information upon all current questions, but he must learn to sift the wheat from the chaff before he can converse upon them intelligently. While we cannot hope to pronounce all the Rumanian and Russian names involved in the Bessarabian imbroglio, we should certainly know something of the basis of the border coup as well as of the possible repercussions in the Balkan "Powder Keg."

**Know Personalities.**—In both history and current events personalities play such an important part that none of us can afford to ignore them. This requirement opens the whole field of biography to the student of conversation; and though it is a deepening and ever-widening field, facilities for study have kept pace with the expanding field. Whereas until comparatively recent years the art of biography was confined to a few literary productions like Boswell's *Life of Johnson*, really excellent biographies have rapidly multiplied over the past decade or so. Public men have been revealed as rarely before, and our libraries are stocked with excellent works in this field. It is doubtful if any of the biographies extant give a better characterization of the outstanding men of history, science, and art than some of the present-day screen interpretations. More and more, it is likely that we are to have the great characters of history and literature projected for us on the silver screen. There we may see them, feel the impact of their personalities, and, with the aid of some study, talk intelligently of them to our friends.

**Keep Step with the Application of Science.**—With the growing importance of science in our daily life none of us can afford to be ignorant, because science and the applications of science are in-

creasingly affecting our daily living, thought, and speech. Fortunately, our young people, who may be a little cold to the books on history and biography, are intrigued by the progress of science. The innumerable semi-technical and popular-science periodicals furnish us all abundant food for thought and topics for conversation in regard to achievements in the field of science.

**Know Good Music.**—Perhaps in no field does conversation between young people and their elders lead more promptly to misunderstanding and argument than in music appreciation. The elders are all for "Lohengrin," "Il Trovatore," and the other classics, while the young people are frankly for "swing." Before we elders lose our grip on the minds of youth, would it not be better if we analyzed the liking of youth for "swing"? May they not have arrived intuitively at an appreciation of an evolutionary process in the development of our popular music that the older ones among us have failed to sense? At any rate, no harm could come of a more sympathetic attitude toward their liking.

**Seek Understanding.**—What it all boils down to is the fact that interesting and helpful conversation arises from a sympathetic understanding of the other person's point of view, tastes, and temperament. This attitude in conversation presupposes a greater degree of selflessness than most of us have. It also implies an interest in other people and a liking for them that is warmer and stronger than mere toleration. The good conversationalist must be so imbued with the Golden Rule that he will defer to the other person's tastes up to the point of boredom. Indeed, in salesmanship, and in other forms of speech having a selling objective, even the "extra mile" of downright boredom must sometimes be traveled upon pain of losing a sale. The whole problem is one of adjustment to others. If that attitude pleases the other person, however boring to the would-be conversationalist, an awkward situation has been saved.

Many students of speech hesitate to engage people of education and culture in conversation because of certain inferiority complexes. The commonest of these complexes are poor per-

sonal appearance, lack of sufficient vocabulary, faulty pronunciation, and slovenly habits in everyday conversation.

#### PERSONAL APPEARANCE

Though one's personal appearance is an intimate part of his personality, and hence cannot be radically changed, it may be greatly improved by good taste in dress and constant effort at alert, attentive bearing. As in other kinds of speaking, attention to the cut, the fit, the quality, and condition of one's clothes has an important bearing. Our clothes may speak quite as loudly as our actions. We should be careful that they do not speak too loudly.

#### VOCABULARY

"I have ideas," explains the would-be conversationalist, "but I lack words to express them." This is an erroneous view of the nature and function of vocabulary. By its very nature vocabulary keeps even pace with our thought processes. We may have vague sensations, but we do not think or have coherent ideas beyond the scope of our vocabulary. Get the ideas, and you will absorb a large proportion of the needed vocabulary in the process.

This does not mean that there need be no conscious effort at vocabulary building. It merely means that the process of acquiring new words goes naturally with the acquisition of new knowledge, the conscious effort being to see that no important word escape us. This effort should be exerted primarily toward digging the meaning of the word out of the context. As it stands in a certain sentence, a new or unfamiliar word must, nine times out of ten, have a certain approximate meaning. Lay hold on that meaning, check it in subsequent reading, and check its derivation. If this process does not give satisfactory results, check it with the dictionary. In this way the fullest and best vocabularies are built.

#### PRONUNCIATION

In general, the standards of pronunciation set by the best speakers of our sections are good enough for you and me—with

due deference, of course, to the speech predilections of people of other sections. The latter qualification is made in the light of the gradual tendency to rub out sharp sectional lines in speech as well as in manners. A check on the gradual development of national usage may be had in the pronunciation of radio speakers and announcers and of the better class of actors either in the cinema or on the legitimate stage. A good practice is: whenever you hear pronunciation different from your own, by persons who ought to know, check with the dictionary or pronouncing gazetteer.

#### THE HABIT OF CORRECT SPEECH

If the everyday dress of our speech is slipshod and slovenly, we cannot hope to rise to the level of correct, conventional speech when the occasion demands. It is unnecessary that one should consciously prune every utterance by syntactical rule of thumb; he should rather let the nice distinctions come as spontaneously as they may from his general culture. A marked evidence of this culture becomes apparent in conversation, not only in deference to the views and opinions of the other person, but also in reasonable conformity to his speech habits, whether sectional or national.

#### WORDS OFTEN CONFUSED BECAUSE OF RESEMBLANCE IN SOUND OR SENSE

Insert the correct word orally or in writing.

*Principal, principle.*

1. The \_\_\_\_\_ reason was derived on sound \_\_\_\_\_.

*Propose, purpose.*

1. I \_\_\_\_\_ the following plan instead of the one you \_\_\_\_\_ to follow.

*Provided, providing.*

1. I will go \_\_\_\_\_ you will go with me.
2. In so doing I am \_\_\_\_\_ for a rainy day.

*Quiet, quite.*

1. I am \_\_\_\_\_ sure that he must have become \_\_\_\_\_ by now.

*Refrain, restraint.*

1. Why not \_\_\_\_\_ from those practices that hinder success?
2. We must \_\_\_\_\_ our impulses for overindulgence.

## CRUDITIES OF DICTION OR PHRASEOLOGY

Wrong: Their funds are nowheres near exhausted.

Right: Their funds are far from being exhausted.

Wrong: He came late caused by his mother detaining him.

Right: He came late because his mother detained him.

Wrong: John Sutton had but one leg, caused by an amputation to prevent gangrene.

Right: John Sutton had but one leg. The other had been amputated to prevent gangrene.

Wrong: He was dark complected and heavy set.

Right: He was dark complexioned and heavy set.

Wrong: Have you written Jones in regards to the position?

Right: Have you written Jones in regard to the position?

Wrong: I can't enthuse over such questionable procedure.

Right: I have little enthusiasm for such questionable procedure.

Right: I cannot become enthusiastic over such questionable procedure.

Wrong: I expect so.

Right: I suppose or think so.

Wrong: Tom claims that he found the lost ball.

Right: Tom (asserts, alleges, maintains, says) that he found the lost ball.

Right: Tom claims the ball because he found it.

Wrong: Let me alone; leave me be.

Right: Leave me alone; let me be.

Wrong: A large per cent of our people are ignorant of current events.

Right: A large percentage of our people are ignorant of current events.

Faulty: Take Aaron Burr; he was a man of that type.

Right: Aaron Burr, for instance, was a man of that type.

## A WORD WITH THE INSTRUCTOR

## THE PROBLEM OF CLASSROOM CONVERSATION

**Create Right Atmosphere for Classroom Conversation.** —To be fruitful of the best results the Socratic method of conducting classroom conversation or recitations requires much study on the

part of both teacher and student. Too often the instructor using this method either assumes the attitude of one propounding a poser or goes to the opposite extreme of coddling and coaching a feeble response to the question. Both methods are unfair and inefficient. The atmosphere of the classroom should be such that teacher and pupil will feel that they are conversing on common ground. Questions should be so asked as to stimulate the student's thinking on the subject.

This method implies patience with the student's slower processes of thought, his failure clearly to relate all of his ideas, and his consequent lack of conviction. Because he has not the full thought on the subject, he often fears that he may not have even the gist of it. Accordingly, his responses are uttered with rising inflections of pitch which register uncertainty. The bewildered student should be given a moment in which to draw a mental line between what he really knows of the subject and his vague impressions. At the same time he should be coached to use the downward slides of pitch sufficiently to carry the impression of conviction.

Thus the answer to the question, Who was Gustavus Adolphus? may come with very different effect from the same student. Being suddenly called upon to recite, the student is conscious of only a blurred mass of facts upon the subject. Without time to single out and arrange these facts, he feels uncertain as to their reliability. That uncertainty registers itself in halting, hesitant speech with upward slides of pitch registering a query where there should be the downward slide of conviction.

Answer No. 1 (The student called on suddenly for recitation) :

Gustavus Adolphus—he—was king of Sweden—he was known as the Great Liberator—he recruited an army—he defeated the Danes, the Russians, and the Poles and redeemed parts of his kingdom—then invaded northern Germany in defense of the Protestants—he defeated Tilly at Breutenfeld—he saved the Palatinate for Protestantism—he was killed at Lützen—his army was victorious—

Answer No. 2 (The student given a moment's notice to arrange his facts) :

Gustavus Adolphus, king of Sweden, was known as the Great Liberator. When he came to his throne, his kingdom was in disorder as a result of invasion and plundering by neighboring rulers. He organized an army of his best soldiers, equipped and drilled them for military service, and then set about freeing his country of the invaders. He redeemed his Baltic provinces from Denmark and later drove back the invading Russians and Poles. Later, leading his army into Germany in defense of Protestantism, he defeated Tilly and redeemed the Palatinate. In November, 1632, he was slain at Lützen, leading a charge against Wallenstein. The Swedish troops, inspired by their King's brave death, attacked with great fury and won the victory.

In the above approximate pattern of what happens under the different conditions of classroom recitation, it will be noted that answer No. 2 has more complete sentence structure, more coherent arrangement of ideas, and more evidence of conviction. The better arrangement of ideas, as well as the few transitional phrases added, is a direct result of the moment given for reflection. If the student has acquired the habit of using the rising inflections of pitch to hedge his uncertainty, a brief drill with the downward slide at the proper places will prove helpful.

#### STIMULATING CLASSROOM CONVERSATION

To the more conservative type of teacher the problem of stimulating classroom conversation may smack of the rankest heresy. Has not the pedagogic problem over the ages been to dampen classroom conversation to the point where the teacher could work through a few ideas on the lesson? Granting that it has, any thinking teacher must realize that, aside from due preparation of subject matter, the one great problem in all teaching today is to get students to converse in a free and easy but coherent way upon the questions that arise in class. Of course, in a speech class purporting to give instruction in the art of conversation the problem becomes particularly imperative.

Naturally, the first step in awakening the student's interest is to find what his general bent may be. This may be partly ascertained by a check on his major course. The practice of having the students registering for a speech class note their major courses on their registration cards will furnish the instructor

with a valuable cue to their interests. But this is not enough. If questions are raised in regard to the more commonplace topics in his major course, the student is likely to regard the suggestion as a hint to talk shop in a field in which he may already have been bored by dry and heavy assignments. If, instead, a question is raised touching on some new or striking phase or tendency in the field, interest is sure to be aroused. For instance, students delving into labor relations and allied social and economic questions may have been pretty well "fed up" on the activities of the C. I. O. and the A. F. of L., but they are sure to react to the statement that a musician cannot get a union card in the city of New York until he has established a six-months' residence in that city. This is true even though he may have been a member in good standing of a union in some other city. In Los Angeles and Hollywood the period of enforced waiting is one year. In Los Angeles an attorney at law must wait six months before he can meet the requirements for practice. If these facts fail to bring response in the form of a conflicting opinion, such an organization as the Newspaper Guild, once headed by the late Heywood Broun, or the A. G. M. A., headed by Lawrence Tibbett, should prove effective. The fact that such artists as John McCormack, Grace Moore, Bonelli, and Kreisler should feel the need of a union to protect their professional interests is certain to present labor unionism in an unusual light. There should be little difficulty in leading the class—or at least certain outstanding members of it—into a rather interesting conversation upon these rather unusual developments of labor unionism.

#### STIMULATIVE SUGGESTIONS FOR CLASSROOM CONVERSATION

##### SEMI-TECHNICAL AND POPULAR SCIENCE

###### *Agricultural Engineering:*

Water erosion  
Deep erosion  
Sheet erosion  
Wind erosion  
Dust storms  
Terracing

Machine breaking  
Machine cultivation

###### *Entomology:*

Army worm  
Wire worm  
Boll weevil

*Entomology (Continued)*

Egyptian moth  
Cornstalk borer  
Chinchbug

*Agronomy:*

Soil analysis  
Fertilizers  
Liming  
Legumes  
Strip cropping  
Cover cropping

*Animal Husbandry:*

Beef cattle  
Pork production  
Sheep  
Poultry

*Rural Electrification:*

Power and lighting  
Electric fencing  
Telephone  
Radio

*Civil Engineering:*

Highway construction  
Grade leveling  
Curve construction  
Water run-off

*Rural Sociology:*

Community centers  
For social purposes  
For economic purposes  
The home beautiful  
The house  
The grounds

*Electrical Engineering:*

Hydro-electric plants  
Labor-saving and comfort-producing devices

*Chemical Engineering:*

Chemurgy—Paper from pine,  
farm waste, and by-products  
Plastics from soy beans  
Metallurgy

*Textile Engineering:*

Raw materials  
Wool  
Cotton  
Rayon  
Silk  
Processing  
Carding  
Spinning  
Weaving  
Bleaching  
Dyeing

*Politics:*

Ideologies  
Radicalism  
Liberalism  
Conservatism  
Reaction  
Government finances  
Expenditures  
Debt  
Taxes  
Gold reserve

*Legislation:*

Social and economic  
Labor Relations Act  
Old Age Pensions  
Employment Insurance  
Wages and Hours Bill

*Law Enforcement:*

Federal  
Interstate  
State  
Local

*International Affairs:*

The Battle of Britain  
 The air blitzkrieg  
 Blockade and counter-blockade  
 American aid to Britain  
 Japan eyes undefended possessions  
 Indo-China  
 Dutch East Indies  
 The Philippines  
 Pan-American problems  
 Fifth-column activities  
 French and British insular possessions  
 Common defense front  
 Common economic front  
 The United States and Canada  
 What shall we do with our gold?  
 Whose ocean is the Atlantic?  
 Whose ocean is the Pacific?  
 The Germanization of Europe  
 After the European War what?

*Personalities:*

History  
 Literature  
 Current events  
 Mussolini  
 Stalin  
 Churchill  
 Ford  
 Knudsen

Roosevelt  
 Willkie

*Aviation:*

Commercial  
 Mail and passenger service  
 Wilderness transportation  
 Military  
 Armament race  
 Development of types and efficiency  
 Individual flying—for pleasure, business, and achievement

*Sports:*

Baseball  
 The Pennant Race—Yankees, Cubs, Giants, Indians, Cardinals, Pirates, etc.  
 Personalities—Gehrig, Dean, DiMaggio, Feller, Gomez, Hartnett, Cochran  
 Football—Collegiate—Professional  
 Personalities  
 Golf  
 Amateur  
 Professional  
 Personalities  
 Tennis  
 Amateur  
 Professional  
 Personalities

## CHAPTER XVI

### RADIO IN SPEECH EDUCATION

RADIO has become so important in our daily life that it can no longer be ignored as an instrumentality in speech education. No matter what a man's business or calling may be, he cannot hope for the highest leadership in his field without mastering the use of radio. Evidently this fact is being recognized by our colleges and universities. At the ninth annual meeting of the Institute for Education by Radio, May 2, 1938, 119 colleges and universities reported some activity in the field. According to Gordon Studebaker of the Federal Radio Education Committee, this number had increased to 360 by early 1940, a jump, in less than two years, of over two hundred per cent. Any movement that progresses with such rapidity challenges attention.

To all of us, radio bears two important educational aspects—that of bringing information from the ends of the earth and spreading information to those same ends—instantaneously. In order to get the most out of radio, the student of speech must learn to utilize it coming and going. Besides getting all the information and inspiration that comes into your speech class and other classes, you must learn how to send out your reactions to this information.

Your first objective, then, in your efforts to master radio as a medium of communication, should be to observe how others use it. Of the broadcasts coming into your classroom, which do you like and which do you dislike or regard indifferently? Analyze all three kinds—good, bad, and indifferent—and see if you can learn why they are so. There are always reasons why radio programs do not "click." The speaker may have no real message, or he may lack the voice and speaking or reading ability to deliver his message with a feeling of conviction. Though message and voice may be all that is desired, diction, phrasing, and ar-

angement of ideas may be so poor as to hinder effective delivery. Whatever you may settle upon as the cause of poor broadcasting, you may jot down as something to avoid in your own efforts at mastering the art of radio speaking.

You cannot stop, however, at learning what to avoid. All learning that is worthy of the name is ultimately positive. Your study of radio techniques should stress the things to be done as well as those not to be done. You should ask yourself what techniques made the good broadcasts good. Satisfy yourself on this point, and then seek to master those techniques. Are you getting an appreciative grasp of the methods used as well as of the subject matter broadcast? Have you read a thoroughgoing work on the laws under which broadcasting systems operate? If not, do so at once. Any of the broadcasting systems will furnish you with a brief statement of these laws. "Code Manual," which is issued by the NAB Code Compliance Committee, should prove helpful. Have you read a comprehensive article of advice to radio script writers and broadcasters? If not, write the United States Office of Education for the Fourth Edition Catalog which describes the following study material:

1. Over 500 scripts on various subjects
2. Supplementary booklets
  - a. Radio Manual
  - b. Radio Glossary
  - c. Handbook of Sound Effects
  - d. Radio Bibliography
  - e. The Radio Workshop
  - f. Radio in the Classroom

If you have a phonograph, or if the speech class is equipped with a play-back turntable, you may order any of the twenty-four records or transcriptions listed under the CBS Sunday-program title, *Americans All—Emigrants All*. (Write Gordon Studebaker, Educational Radio Script Exchange, Federal Radio Education Committee, U. S. Office of Education, Washington, D. C.)

Study the suggested material, and then listen to the better class of broadcasts—round-table discussions, forums, radio

drama, history, and music appreciation—whatever is good. See if, in the light of what you have read, you can determine what makes a program good. Next, write to the broadcasting systems for copies of the best scripts. Read these scripts critically. See what devices are used for securing the effects you liked most.

As often as not, you will find the script rather barren of the effects registered over the air unless you have made notes of vocal effects and speech techniques of the various speakers and actors. The noting of these details is necessary to enable you to observe how the speaker's tones, phrasing, pausing, articulation, and general manner fit in with the requirements of the script. If you can learn how other people adapt their vocal powers to the interpretation of radio script, you may be able better to adapt your own. Conversely, if your interest is primarily in script writing, you will get some idea of how to adapt your script to different types of voice and personality. This adaptation is essential in script writing of any sort for amateurs. Amateurs have not had the training and experience, and few of them have the versatility, to make wide adaptations to parts assigned them. You must either write your script to suit the personality of the speakers and actors, or pick personalities to suit the script. In radio, of course, that means personality as registered by the voice.

**Check Your Voice.**—Compare your radio voice with the voices of the best speakers and actors. If the comparison shows you your numerous imperfections, as it probably will, rest assured that you must become aware of those imperfections before you may set to work to remedy them. You may make such a comparison by getting a record or transcription of a good broadcast and then getting a copy of the script for the same broadcast. Practice reading the script until you are familiar with it. Read it into a recording machine and later play the record. Play the two in comparison. Don't try to imitate the professional broadcaster; try to beat him at his own game. You are not likely even to equal him, but you will greatly improve your radio voice and technique in the effort.

**Check Your Articulation.**—Compare your sounding of the consonants with that of good speakers and radio announcers. Announcers are generally chosen because of their good voices as well as for their clear articulation and mastery of radio technique. Speakers are chosen for various reasons. The fact that a man may be an expert in his field, may occupy an important government or business office, or may be foremost in the public eye for any reason, may warrant his being put on the air. He may be anything but a model radio speaker. Make your comparisons only with celebrities who are good speakers. All in all, it will pay you to stick rather closely to the better class of announcers for your comparisons in articulation. When you check with experts, note those words you articulate poorly and practice the correct consonantal sounds until you know you have them right. Also check with the dictionary to see if the announcer is right.

**Check Your Pronunciation.**—Many of us go through life mispronouncing words because we never listen to the pronunciation of others closely enough to observe wherein theirs differs from ours. When we do detect the difference, we too often regard it as due to the other person's error. When you hear a word pronounced differently from the way you pronounce it, look the word up to see who is right. Correct your usage if it is wrong. Practice the correct pronunciation until you can use it without conscious effort. Let your dictionary be the final arbiter. Don't follow anyone in affectation or whimsical choice in pronunciation. You should apply the same practice with reference to pronunciations you hear in class, in conversation, and in listening to platform speaking. By so doing you should make rapid progress in improving your pronunciation.

**Note the Mode of the Best Speakers.**—Though some political speakers still wax apoplectic over the issues before the "peepul," and some announcers affect grandiloquence over the entrance of "Professor Syntax" or the merits of "Miller's Mouthwash," the best speakers and the best announcers stick rather closely to the simple conversational mode in radio work. They

have learned that the conversational monologue is best adapted to communication to the family group sitting around the radio. The family are comfortably seated in their living room and they do not care to be shouted at. If you want to slip in over the air and become one of the group, they will welcome you provided you have something interesting to say and have pleasing voice and language to say it with. If you have not, they can easily switch you off. "Daddy" is probably itching to hear the stock report, "mother" and "sister" the latest fashion items, and "junior" the sports news. All of them may be interested in the war news. Since you will have the whole family to interest, choose a subject that should interest them all, prepare your talk on that subject so that it must interest them, and then inject your voice into the fireside conversation. Begin with a tale or an incident that will "draw old men from their place in the chimney corner and children from their play."

Perhaps you are conscious of a lack of interesting things to talk about. You may console yourself with the fact that other radio speakers—the best of them perhaps—at one time had quite as little to say that was interesting. Somehow, in their experiences, their studies, their observation, they found interesting things to talk about, and that is just what you may do. To achieve the surest success, you must proceed on the assumption that there are few subjects so simple or commonplace as not to prove interesting if only you learn enough about them. That assumption does not imply that you must dwell upon the commonplace just because it is commonplace. It merely means that you cannot always trust your own "nose" for interest. You must go in whatever direction your audience interest leads you. If your audience will have nothing but the doings of "Donald Duck" and "Peter Rabbit," extend yourself to give them those doings in as interesting and lively a way as you can, and you will please your nursery audience. Moreover, you will probably learn something about "Donald" and "Peter" that you never knew before. No matter how childish or inane a subject may have seemed to you previously, you will find interest arising at every turn of your research upon it or in your efforts to shape

it for the ears of others. Since Walt Disney has led the way with his animated cartoons, it should not be difficult for an imaginative person to develop a ludicrous or tragi-comic incident from the life of a duck, a rabbit, or even a mouse.

**Tell What You Know.**—After your experience with the heroes of the nursery, you may find the bigger and more serious subjects rather appalling. There is so much to learn about them that you feel you can hardly hope to learn it all. Also, in dealing with a serious subject, it is more important to be right. A little "nature faking" in the nursery may be forgiven by the nurslings when they grow up and learn better, because it was all so funny. But, if you are dealing with a historical subject, there are historians who will hold you to history; "No historical romancing," they will tell you grimly. In science, art, sociology, economics—whatever field you timidly seek to enter—there are experts you dare not offend. The only course for you, then, in any important field, is to speak only of what you know.

What you do not know, you can learn if you need or want badly enough to know, provided you are willing to pay the price of hard study. Accompanying the condensation of an article from *Hygeia*, titled "They Call It Allergy," by Lois Mattox Miller, the *Reader's Digest* has the following note:

Lois Mattox Miller discovered a few years ago that she was, as she puts it "an average reader, with interests, and curiosities shared by millions of other readers." Thereupon, with more than average initiative, she made a business of investigating and reporting the subjects which interested her. Under the pseudonym "Kitty Sharp" she aired the ordinary woman's "pet peeves" through a national newspaper syndicate. Then she turned to writing magazine articles, dealing with such common perplexities as the wisdom of taking sleeping pills and the value of vitamin preparations.<sup>1</sup>

It is noteworthy that Mrs. Miller's articles in *Hygeia* are copyrighted by the American Medical Association.

What Mrs. Miller has done by observation, energy, and initiative in her field, you may do in yours. There is no patent of

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<sup>1</sup> Reprinted by permission of the *Reader's Digest*.

authority among writers or speakers in any field or on any subject except as those writers establish a reputation for faithfulness in tracing and interpreting the truth found therein. As likely as not, you are an "average" reader or speaker. If so, look for some subject that interests you and that you think will interest millions of others. Learn all you can about that subject, and you will be able to speak interestingly on it from the platform, over radio, or in any other way.

**Seek Interest in Your Major Course.**—Though the sky is the limit to the subjects you may find interesting and may make interesting to others, it is generally advisable in your speech-class radio work to stick rather closely to subjects allied to your major course. First, it is presumed that you have chosen your course because of your interest in it; second, you will have the textual knowledge of the subject as a foundation to begin on; third, you will have your major-course instructors to advise with you, cite references, and check reliability of data. Of course, if you are taking a technical course, you should select for your discussion some popular-science phase of a subject allied to that course. By so doing you will enable the radio audience to follow you with a minimum of effort. Your audience will consist of everyday people who are not familiar with technical terms. Shape your thoughts to their tastes and needs.

**Get Your Listeners' Point of View.**—Whatever topic you may have chosen, hold a session with yourself and your imaginary audience. Think over your topic until its major aspects take definite shape in your mind. Reflect on how those same aspects must appeal to the minds of average people. Try to determine what their general point of view is likely to be and what yours should be with reference to theirs. Try first to see the whole subject as you think they see it in order that you may be able to agree with them where they are right and to lead them to clearer understanding where they are confused in their minds or entirely wrong.

**Support Your Thinking with Research.**—Bolster the mulling process with all the solid information you can gather from re-

search. Your instructors in the speech class and in your major course should be able to give you some good references. The reference sources listed on pages 288-289, Chapter XVI, should help you, and the card index to your library should furnish many more references. In gathering your material, arranging, and outlining it, follow the general plan given on pages 123-129, Chapter VIII. Whenever you are in doubt as to the reliability of your information, consult with your major-course instructors. When your problem is one of effective or forceful arrangement, see your speech instructor. Don't take risks of either inaccuracy or inefficiency when there are those who are able and willing to help you. Consult them but do not lean on them. It is your radio talk, not theirs.

**Get Hold of a Big Idea.**—Perhaps your major course does not suggest the sort of topics that interest you most. It may be that you are ambitious and want to do something big. If so, all honor to you provided you can be realistic about it and not dissipate your energies in visionary dreams. Where are those big ideas that may be faced and thought out realistically? Why, right before you. Facing every American today is the most insistent problem that has confronted our people since the founding of our government—the saving of our democracy from forces that would destroy it. If you, and others like you whom you may influence, don't save it, it will be destroyed as surely as other great democracies have been destroyed. If you agree with that statement—and most thinking people do—you must realize that there you have a passion for every red-blooded American. Such a passion can find expression only in war against the evils that menace our democracy from within and from without. It must banish the time-serving, fence-building, pork-barrel politician; it must blast the political saboteurs who haggle, debate, and filibuster when national safety is in the balance; it must so educate and inspire our youth that they will gladly face a foreign invader with the consciousness that they are fighting for mankind's most precious heritage, *liberty and right!*

If the twofold challenge to our liberties doesn't furnish us abundant food for thought, speech, and action, then we need go no further afield in search of ideas. Any ideas we might find would be of little use to us when our government, our institutions, our way of life have crumbled before our eyes.

**Tie Current Events to Tradition.**—People sometimes fail to grasp the full significance of current events because of a lack of perspective. Allusions to literature, history, and tradition will often establish perspective where little or none seems to exist. Further, there is the appeal to pride in national achievement that may have been temporarily lost to sight. The New York *Times* editorial, "Twelve O'Clock," makes such an appeal with unusual power. No man who values his British descent or British traditions can read the editorial and remain wholly unmoved.

#### TWELVE O'CLOCK

It is twelve o'clock in London. Hitler has spoken and Lord Halifax has replied. There is no more to be said. Or is there? Is the tongue of Chaucer, of Shakespeare, of Milton, of the King James translation of the Scriptures, of Keats, of Shelley, to be hereafter, in the British Isles, the dialect of an enslaved race?

Let us try to see clearly. We have to look back a good many centuries to find the beginning of English liberty. We see it as a rough and obstinate growth, heaving the rich soil under the oaks of lordly estates, breaking out in Wat Tyler's time and in Cromwell's and in the day of the second James, forcing through the reform acts, never perfected, never giving up. We see the spread of democracy and of empire, side by side, confused and turbulent. But we see democracy ever marching on.

It is twelve o'clock in London. Not twelve o'clock for empire—there is no empire any more. Not twelve o'clock for the old "dominion over palm and pine." Twelve o'clock for the common people of England, out of whom England's greatest souls have always come, twelve o'clock for all that they are and have been, for all those things which make life worth living for free men.

Twelve o'clock—and the wisest prophet in Christendom cannot say what is to come. The old, old towns of Britain, the hills and cliffs and shores and meadows rich with history, the homes and lives of forty-five million people, the great British traditions of human worth and dignity,

the folk sayings, the deep wisdom and long-suffering hope of a race—these, not being pleasing to Hitler, are condemned.

We know little, and for a time shall know little of this unparalleled spectacle, of the nation rising, as by a single impulse, to defend

This blessed plot, this earth, this realm, this England.

From our own shores we cannot see the shadow over ancient gardens, over houses hoary with age, over the graves of poets and philosophers and the tombs of the martyrs. We know only that one of the green and lovely oases of civilization in the wilderness of man's time on earth is foully threatened, and that the whole world forevermore will be poorer if it fails.

Words falter. There are no phrases for the obscene ambition that attacks, for the magnificent mobilization of a people that defends, unshaken and unafraid. We can only pray that soon the time will come when the vultures no longer defile the British skies and the cry goes out from John o' Groats to Land's End: "Twelve o'clock and all's well!"<sup>1</sup>

**Time Your Talk.**—Few radio regulations are more rigid than that for accurate timing. Your talk should be timed exactly. Nothing less is quite satisfactory. Radio programs, running in quarter-hour, half-hour, three-quarter-hour, and hour lengths, should be clocked to  $14\frac{1}{2}$ ,  $29\frac{1}{2}$ ,  $44\frac{1}{2}$ , and  $59\frac{1}{2}$  minutes, respectively, to allow for station announcements. Supposing the speech-class program to be fifteen minutes in length, the time allotted a speaker will be  $14\frac{1}{2}$ ,  $7\frac{1}{4}$ , or  $3\frac{1}{2}$  minutes depending on class and radio-time limitations. For beginners approximately  $3\frac{1}{2}$  minutes is very satisfactory. Whatever the time allotment, clock your talk exactly to it. When three or four appear on one fifteen-minute program, it sometimes happens that one or more speakers, because of improper timing or of nervousness, will run over or under the allotted time. If you come last on the program, arrange for a place to stop, if need be, a half minute before or a half minute after the planned conclusion of your paper. This arrangement may be made without destroying the unity of your talk, and yet so as to safeguard the all-important time limitation. A half-minute summary of the ideas presented in the body of your talk and a concluding paragraph of comment will serve the purpose. Both may be read or omitted without affecting the unity of your whole talk.

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<sup>1</sup> Reprinted by permission of the *New York Times*, copyright 1940.

**Avoid Random Noises.**—Whether in practice with the speech-class sound system or in actual broadcasting, do not cough, clear your throat, or breathe noisily. The microphone will pick up every sound and carry it through, to the annoyance of the listeners. The same precaution should be taken with reference to random movements, the rattling of your manuscript, and the ticking of your watch. If you wish to keep tab on the time while speaking, use a noiseless watch or check with the studio clock. If you have timed yourself accurately beforehand and held yourself rigidly to the proper reading rate, there will be little need of further timing.

**Practice Intensively.**—When your radio talk has been prepared and approved by your instructor, take hold of it with the determination to leave nothing undone that will aid in effective delivery. Read and reread your talk until you are familiar with the meaning and pronunciation of every word. Check and recheck your sentence structure and the turning of your phrases. Have your instructor or your classmates listen critically to your oral reading of the manuscript before you attempt it over either the classroom sound system or the radio. Heed the criticisms made. Work on imperfections in articulation until you know you have the consonantal sounds letter perfect. Next, arrange for a hearing over the classroom sound system. If your instructor cannot give you this practice hearing, have two or three of your classmates do so. They are a part of the group your talk is intended for; therefore, they should serve the purpose satisfactorily. Caution them, however, to listen for every imperfection and to "pull no punches" in their criticism when you have finished. If you cannot "take it" and profit by it, you will probably not do much at radio broadcasting or at any other type of speaking.

**Practice Realistically.**—Whether your talk is to be broadcast or merely to be given over the classroom sound system, you should use the sound system for your finishing-off practice. What the dress rehearsal is to a dramatic performance, the practice before the microphone is to your radio talk. It gives you practice in

assuming and maintaining correct posture and relative position before the microphone; it enables you to try out your voice without feeling the fearful consequences of a false tone or an error in pronunciation; all told, it is a practical way of eliminating nervousness and "mike" fright.

**Let Experts Advise You.**—Read carefully what Mr. Neville Miller says under the heading, "Advice to Broadcasters," about microphone technique. Put his advice into practice. Although your ultimate ability as a radio speaker depends upon your own initiative, the mastery of techniques is most readily acquired by following the advice of experts.

Note the following advice to broadcasters, pages 6-15 of "Is Your Hat in the Ring?" by Neville Miller, President of the National Association of Broadcasters:

#### THE RADIO TALK

The essential of radio is speaking to people in their homes—not in the convention hall.

You speak—you don't shout!

Perhaps 99 per cent. of the people you address by radio are seated in their front parlors.

There, quiet reigns. There, citizens are able to measure your sincerity and your platform through *your voice*. No law in this country compels them to listen to you.

You must interest them.

For if you don't, a swing band, a news broadcast, *another speaker* will!

Radio, as public discussion goes, is both the newest and the oldest means of communication—

*oldest*, because the intimacy, the directness, the *personality* of the human voice have swayed millions down through history;  
*newest*, because no such means of projecting the human voice has ever been enjoyed until radio gave it a spin through the air of 186,000 miles per second to all *who were interested*!

Radio serves as direct contact between listener and speaker.

The listener *cannot talk back*.

A radio talk may be heard by thousands, perhaps millions.

BUT, these listeners are *never a part of a great convention hall audience*—they are *but several people* seated in the living room, listening—multiplied by thousands, or by millions!

**That's Radio!**

Ever to forget it, means a loss of listeners, a failure to "get over" your message convincingly.

*When you use radio, visit informally.*

*Make friends, through friendly, persuasive conversation.*

#### A THOUGHT BEFORE WRITING YOUR RADIO TALK

The audience you have depends upon what you say in the first two minutes of your talk.

Specialists, teachers, zealots, tend to assume, or to overestimate the interest of their subject to the listener.

Even the most important subjects are not readily significant to many.

*Tie up your introduction with something timely, well-known, or unusually pertinent.*

Get *interest* at the start!

Then—Pick a Purpose.

Your audience wants to know what you're "driving at" and "where you're going."

But, select a purpose that can be fully explained and expounded *in the time allotted!*

Few speakers can hold radio attention for more than fifteen minutes.

Some can for half an hour.

A few may sustain radio interest for a full hour.

Always remember your listeners are *several people seated before a radio in their home* (multiplied by thousands, or by millions).

Your remarks should be addressed to a *home group*.

*After* you've spoken, they may easily turn to one another to discuss what you have declared or challenged.

Your talk should *sustain interest, create confidence, prove your conviction.*

But what you say in the *first two minutes* gains or loses audience for you.

*How you sustain interest throughout fifteen, thirty, or sixty minutes depends upon the unfoldment of your ideas—how you carry the listener along, point by point.*

#### HOW TO WRITE THE RADIO TALK

Above we said, Pick a Purpose.

We reiterate it here.

What one main idea do you wish to "get over" tonight?

How best, in the radio talk, may you project it?

You believe in your conviction—your subject.

Have you tried out your ideas on others—some friends—some folks at the cross-roads store—some neighbors?

What is your vocabulary?

Do you prefer *big* multi-syllabled words? *Forget them!*

If you say “domicile” for “home”; “seat of learning” for “school”; “place of worship” for “church,” stick to the simpler terms.

Write your radio talk as *you speak*.

Words in radio should form pictures, provoke thought, give dimension and color, produce thinking and action.

Remember: *radio reaches only the ear*. Help listeners understand your story by using words of description. Help them *see, smell, taste, feel*—help them *understand two times two makes four*. If you must use statistics, use them sparingly and try presenting them in word-picture form.

Don’t get lost in literary confusion.

This is *not* an oration.

Remember: You have *no stage, no banners, no charts on the wall, no supporters to be seen*, in Radio.

What you illustrate, what you say, must be stated plainly so as to reach the human ear convincingly and clearly.

*Write your radio talk this way:*

*Write sentences shortly. Pick your purpose. Use “picture” words. Develop it interestingly. Try it on a friend. Remember, you have radio competition. There are other speakers on the air—other programs, too! Write only what you feel—write as you speak—be sincere.*

#### HOW TO TIME YOUR TALK

What period of radio have you chosen? Fifteen minutes? Thirty minutes? (In this country all radio periods are *exactly* timed.)

Should you be on a “fifteen-minute program” you actually have *fourteen minutes and thirty seconds*—in a thirty-minute program you actually have *twenty-nine minutes and thirty seconds*. It takes thirty seconds for the studio (on average) to clear ordinary station technical operation.

Someone should introduce you. Generally, an announcer will. Have you ever thought about the advantage of that introduction? Better, get a friend, a political contemporary, to introduce you.

He can refer to your record—personal, legislative, or otherwise. That is better in the radio talk than if you are forced to refer to your own achievements.

The introduction usually takes a minute or so. Calculate your time accordingly.

The time occupied by your own talk should be no longer, nor any shorter than the period you have contracted to fill.

If "you're short," some studio music must "fill in." By lack of accurate, well-timed preparation you leave your audience forgetting what you've said. Schooled to split-second program delineation, they "worry about the 'fill-in.'" You lose caste as a radio speaker. You are compared with better speakers on the air.

*Time it "on the nose." An announcer will "sign you off." Be introduced properly and fully.*

#### HOW FAST DO YOU TALK

"I dunno" doesn't help you.

Get someone to *stop-watch* you.

Some speakers deliver as many as 250 words a minute; others 150 or 125.

*You* must clock your normal rate of delivery.

If you speak too slowly, you risk a restive audience.

If you speak too quickly, few can understand what you are saying.

You must *accommodate* your voice to radio.

Before you come to the studio, speak aloud at home. Get a stop-watch or borrow one from the station manager.

As you read each page, mark down the time it takes, *page by page*, at the bottom of each page.

For example, should it take you two minutes to read a full-sized, double-spaced, typewritten page, mark "2" at the bottom of that page.

By looking at the studio clock and the bottom of each page as you go along, you can check up to determine if you are reading at your normal rate, or not.

You can, before the period ends, make adjustments to fit the time exactly.

Double or triple space your talk.

Use paper that will not rattle.

Send a copy of your timed talk to the studio, well in advance.

*Underline* important words, mark pauses (—) for breath stops or emphasis as you will.

*Be sure you can read it sincerely. People, remember, are at home.*

#### AT THE MICROPHONE

Properly prepared, properly timed, properly introduced at the microphone, *you* are on your own.

What you say must be said convincingly.

In radio, this depends entirely on the human voice—*yours!*

When you are before the microphone, relax.

If you are one who needs a few interested people around to register reactions, ask friends to come in.

Keep your lips moist. (This avoids speaker's "dry dust.")

Have your voice checked (well in advance of your radio period) by the engineer.

Speak into the microphone. Take a distance (at the start) of not less than two feet. Be guided by what the control room engineer tells you. He is there to help you.

When you hold your written speech up, don't let it come between your lips and the microphone.

(Your voice will be muffled and indistinct; no one can hear you.)

Check your script-reading habits with the engineer again.

As you finish "speaking" each page, drop it to the floor so it will cause no sound.

DO NOT COUGH OR SNEEZE INTO THE MICROPHONE. Avoid clearing your throat.

*Use your voice to reflect your sincerity—intimacy—knowledge of the problem.*

*You are speaking to people at home—not in a convention hall.*

*Be friendly. That is radio at its best.*

*Be sincere.*

*Nothing is more convincing.<sup>1</sup>*

Noteworthy among radio addresses by prominent persons during the year 1940 is that of the Princess Juliana of the Netherlands to the Canadian and American people. Here royalty shorn of prerogative and power speaks in the language of the human heart to the people of two countries.

The following is the complete text of the radio address of the Crown Princess Juliana, from Montebello, Quebec, which was transmitted over a nation-wide network of stations both in Canada and the United States:

I want to express my admiration for the valiance of the armies of the Allies, who up to the present have persevered in an unequal struggle against the German hordes, with their superiority in numbers, artillery, aviation and above all motorized equipment.

They know they are fighting not only for their country, but for the liberty of all humanity.

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<sup>1</sup> Reprinted by permission of the National Association of Broadcasters, Washington, D. C.

I want to express my heartfelt thanks for the support already given by my friends in Canada and the United States to the refugees and for relief in general. I fervently hope that you will all continue to lend your help to the hundreds of thousands who lost everything in the Netherlands through the invasion of my country by the Nazis.

A few days ago as we neared your shores we saw early in the morning, in the dim distance, the outline of a new coast. It was the coast of the new world. I had always expected to see it, but only when I was not as occupied as I have been during these last few years. I had hoped that perhaps I would have seen it on my way to that other and glorious part of our beloved land which lies beneath the equator. In that case, I would have come to you as a visitor. Today I come to you to beseech your hospitality and to find safety for my two small daughters that they may be out of danger and the persecution of the enemy.

I had not traveled very much before I started upon this sudden voyage. . . . You see life is very busy for one who some day must bear the burden of a crown. . . . And so, quite naturally, before I set forth upon this voyage I asked my friends who already know this part of the world what sort of people I might expect to find here. All of them answered: "You will find there a' people who above all things display an almost incredible kindness to strangers."

Those were the most heartening words I had heard for many a month, and they gave me the courage to say what I would now like to say.

Please do not regard me as too much of a stranger now that I have set foot on these shores which my own ancestors helped to discover, to explore and to settle. But you may not know very much about me so I had better tell you who I am.

My name is Juliana. My mother, Wilhelmina, is Queen of the Netherlands. My mother stayed in London. The Nazi propaganda machine, the most perfidious, lying machine in the world, blamed her for not staying with her people after the invasion, but she, my husband, my two little daughters and I are on the blacklist of the Nazis. Moreover, you all know what happened to those who were, and are still, the prisoners of the Gestapo.

Nobody ever knows what becomes of them. And, please do not forget that my mother is not only Queen of the Netherlands, or, as you say, Holland, but also of the Netherlands East Indies, with a population of sixty-five million people, and of the West Indies in the Caribbean Sea, and of Dutch Guiana, or Surinam in South America.

The Queen works day and night in London for the welfare of her people and for our common cause which we believe is also your cause. Neither the Queen nor my husband, Prince Bernhard, intends to leave London as so many rumors have intimated.

My father, Prince Hendrik of the Netherlands, passed away some years ago. Happy are they who did not live to see these fearful, hideous days. He lived happily working for his country, for the welfare of the people of the Netherlands kingdom. It was always his greatest joy to help anyone who approached him. I hope it will interest you to know that my father was for many years president of the Netherlands Red Cross, and I had the privilege of succeeding him in this humanitarian endeavor.

My husband is one of the most indefatigable men I know. He is doing his share in the most righteous cause that was ever fought. He was with the last defending Netherlands forces in Zeeland, Holland. He was in Belgium and France too, and now he is a great help as aide-de-camp to my mother in London. My only great fear is that my husband is exposing himself too much to danger, for he is by nature reckless, with no regard for his own safety. An ocean separates us, but we hope that victory over the Nazis will reunite us happily.

And then there are my two children. You will see them among you. Indeed, you will see them quite often, for we do not like to lock ourselves up—it just is not in our nature. I hope that you will be kind to them. I am their mother and, therefore, I rather think that they are very sweet children. Above all things, they smile quite easily. Please give them your smile and they will ask for very little more.

That, I think, is about all there is to tell. But may I express one more thing for the first time I talk to you, my unknown friends of Canada. . . . (You other Canadians with me carry the blood of our French ancestors.) . . . There is one favor I would like to ask of you. Whatever you do, do not give me your pity. No woman ever felt as proud as I do today of the marvelous heritage of my own people. They had always lived their own lives.

They had always maintained the right of the individual to his own liberty, to the liberty of his person and to the liberty of his soul. When others were denied those rights in other parts of the world, they welcomed them—they took them into their hearts and into their homes. But when suddenly they were placed before the terrible choice of surrendering those rights or of dying in their defense, they never hesitated. They died, and everlasting glory to the men of our armies, who, hating and loathing the very idea of violence, stood firm until they were completely overwhelmed by the superior force and the treason of an enemy unto whom they had always been a generous and helpful friend.

And so, more than ever before, we have reason to be proud of being called by the ancient name of our glorious old country of Holland. For these reasons, then, never speak to me of the word pity. Pity is for the weak, and our terrible fate has made us stronger than ever before.

But if you want to show us in some way that we are welcome among you, let me ask you just one favor. Give us that which we ourselves shall give unto you from our most grateful hearts—give us that which just now we need more than anything else. You people of Canada and the United States, please give us your strengthening love.

My Canadian friends already know the existence of the Netherlands relief fund at 1103 Castle Building, Montreal. All the newspapers of the United States carried the appeal for contributions to the Queen Wilhelmina Fund, 10 Rockefeller Plaza, New York City. I wish to express my profound gratitude for the extraordinary help our common cause received by the great Canadian and United States press and radio broadcasting companies.

The ravages of the war have been so unbelievable, the devastation of property has been so tremendous that only great help from this side of the Atlantic could aid in appeasing the suffering.

This is not a gigantic battle for one nation alone, but for all nations. Not only your and our life is threatened, but our freedom of conscience. Wherever the Nazi power dominates, all our old democratic principles, our religion, are lost. Life itself is not worth while under Nazi tyranny.

I thank you.<sup>1</sup>

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<sup>1</sup> Reprinted by permission of the Crown Princess Juliana of the Netherlands.

- Public Discussion (prepared) : *Town Meeting of the Air* debate between Wendell Willkie and Robert Jackson on "How Can Government and Business Work Together?"
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- Children's Educational Program: "New Horizons," from *The American School of the Air*.
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- Original Sketch: "The Twilight Shore," which was played on both the Rudy Vallee Hour and the Texaco Star Theater.
- Historical Drama: "Peter Stuyvesant," from *The Cavalcade of America*.
- Melodrama : "The Eddie Doll Case," from *Gangbusters*.
- Dramatic Monologue: "The Steel Worker," by Arch Oboler.
- Original Play (commercial) : "Expert Opinion," from *The Silver Theater*.
- Intermission Talk: Deems Taylor on a Philharmonic Symphony broadcast.
- Spot News Broadcasting : Jack Knell on the *Squalus* disaster.
- Occupational Show: "Sandhogs," from *Americans at Work*.
- Documentary Show: "No Help Wanted," which was produced in New York for British consumption, but never heard in America.
- Federal Government Show: "We Became a Nation," from *What Price America*.
- Verse Experiment: "Seems Radio Is Here to Stay," a CBS Workshop program.
- Classic Play Adaptation: "The Trojan Women," adapted from the original Greek of Euripides for *Great Plays*.

## WORDS OFTEN CONFUSED BECAUSE OF RESEMBLANCE IN SOUND OR SENSE

Insert the correct word orally or in writing.

*Set, sit.*

1. \_\_\_\_\_ the box on the shelf and let it \_\_\_\_\_ there until we need it.

*Stature, statue, statute.*

1. According to the Fourth Section of the \_\_\_\_\_ of Frauds this contract must be in writing.
2. The \_\_\_\_\_ of Liberty was designed by Bartholdi, an Italian.
3. "Canst thou by taking thought add one cubit to thy \_\_\_\_\_?"

*Translucent, transparent.*

1. If our window panes were not \_\_\_\_\_, we could not see out.
2. \_\_\_\_\_ glass admits the passage of light without vision.

*Vocation, avocation.*

1. The man's \_\_\_\_\_ is the law; his \_\_\_\_\_ collecting coins.

*Wabble, warble.*

1. Worn spindles cause wheels to \_\_\_\_\_.
2. The mockingbird is a renowned \_\_\_\_\_ (r.).

#### VOCABULARY BUILDING

Look up the meaning and the pronunciation of the following words. Use each word orally as often as possible until you have mastered it.

acrimony	epigram	peremptory
acumen	fetish	perennial
adherent	implicate	remonstrate
bureaucracy	impute	simulation
circumvent	moiety	sinecure
clandestine	ostensible	titular
despicable		toxic

#### A WORD WITH THE INSTRUCTOR

##### THE SPEECH LABORATORY

The more progressive teachers of speech are realizing the need of the speech laboratory. "Speech with gadgets," some of the more conservative like to style it, but unquestionably the "laboratory" idea is gaining ground.

The speech laboratory consists of a sound-insulated room, or rooms divided into two compartments, studio and recorder room. The recorder room contains the recording machine, amplifier, and cabinet for records. The studio contains the micro-

phone. Both rooms should be soundproof. Though all recording is done in the recording room, the studio should be wired to the classroom for the purpose of running the records for class criticism. Many colleges and universities are now using similar devices for the purpose of voice criticism and improvement.

As to the use of the recording equipment, Professor Edwin H. Folk, of the Georgia School of Technology, makes the following statement:

#### USE OF RECORDING EQUIPMENT

A recording to be an effective teaching device must be as mechanically perfect as possible, free from excessive needle noise and distortion. A defective recording distracts the attention of the student and gives him an opportunity to criticize the recording rather than himself. Using good recording equipment and "acetate" records, one receives an exact reproduction of his voice as it sounds from a radio loud speaker. By closing one ear, and cupping his hand behind the other ear, one may get a fair impression of his voice as it sounds when recorded on a disk or as it sounds over the radio. An outstanding advantage of a recording is that one can listen to himself speak objectively—exactly as his voice sounds to others. He becomes his own critic. By listening to his defects, he will have them so impressed upon his consciousness that he will strive to improve.

#### *Recording of an Entire Class*

An effective means of using recording equipment is to use the largest sized records, sixteen-inch disks, cut at the standard transcription speed of thirty-three and one-third revolutions per minute. Using this method, thirty minutes or more of recording time can be secured, and an entire section of fifteen to twenty-five students can practice prepared exercises in reading and pronunciation. The instructor should criticize each student after he has read his exercise. By changing the position of the student before the microphone and by calling attention to the student's errors the instructor can give valuable lessons in microphone technique. Without exception, students become more conscious of their speech habits after listening to this class recording.

#### *✓ Individual Recordings*

Each student of public speaking should make a recording of a five-minute prepared speech. This record should be cut at standard phonograph speed to enable the student to play his record back and to study

his speech habits. This speech should be carefully prepared, written, timed and criticized by the instructor. The student should use his recording as an experience in radio speaking and as a permanent record of his methods of speaking in college. Generally the student will find a personal, informal, conversational type of speech the most satisfactory when recorded. He will not derive the full advantage of this experience if he does not play his record several times and study it carefully and critically.

#### *Final Class Recording*

At the conclusion of the course, the members of the class should make a final recording to check up on themselves. This recording will usually prove definitely to the student that he has made progress. If he has tried he will find:

1. That he has overcome "mike-fright" to a large extent.
2. That he has become more conscious of the defects in enunciation and pronunciation.
3. That he has determined to improve his methods of reading and speaking.

#### *Other Uses of Recording Equipment*

A satisfactory recording device can be used as an amplifier for a public address system to stimulate radio programs. It is also possible to take off the air recordings of famous speakers and interesting programs for use in class as examples of effective speech. Records of famous speeches, outstanding acting, lessons in diction may be secured that can be played with real benefit to the class.

#### DUMMY BROADCASTING EQUIPMENT

The dummy broadcasting equipment consists of a microphone and amplifier connecting the laboratory with the classroom. With this device properly set up, all the effect of radio broadcasting may be had except the realization that one's voice is actually going out over the air.

#### PREPARATION FOR DUMMY BROADCASTING

Preliminary to dummy broadcasting, students in the speech class should be given drill for improvement of quality and utilization of voice, enunciation, articulation, and pronunciation.

Timing requirements for broadcasting should be observed along with the other important "do's" and "don'ts" of radio in general. (See the advice to broadcasters by Neville Miller quoted in this chapter.) When the student goes before the microphone, even the laboratory dummy, he should be in possession of all the important rules and laws of the game in order that he may consciously strive to put them into practice. The reliability of data used, as well as the right to quote, should be as strictly insisted upon as in actual broadcasting. Observance of these suggestions is essential for creating the illusion of reality in practice, as well as for actual radio work later.

#### LABORATORY METHOD AN AID TO CRITICISM

The talks should be made while the class is in session in order that the whole class may listen in and supplement the instructor's criticism. This method of isolating the speaker in the laboratory minimizes the personal element for criticism of voice defects, timing, subject matter, and general effect. Since the speaker cannot be seen, all effects of posture, movement, and gesture are totally absent; and hence delivery of the message depends wholly on the carrying power of the voice. Any intelligent student realizing the importance of this fact will redouble his efforts to improve his voice.

The defect in dummy broadcasting is that it fails to serve the two most important purposes of radio training: (1) enabling the student to hear himself and thus to sit in judgment upon his own voice; and (2) giving him the satisfaction of actual broadcasting. The first of these deficiencies may be supplied by the sound-recording equipment already described; and the second, in part at least, by a plan which is explained as based on some experimental work done in the Clemson Summer School speech classes.

#### BROADCASTING A PRIVILEGE TO BE EARNED

At the beginning of the preliminary drill by means of the sound-recording equipment, dummy broadcasting, or whatever system may be used, it is desirable to hold out the hope of actual

broadcasting to those students who attain all-round proficiency. It is equally important to make it clear that no one will be allowed the privilege of broadcasting who does not attain such proficiency. It may be objected that a feeling of the difficulty of the undertaking may discourage the more backward students. But if the plan is approached in the right way, it is not likely that many who have any real talent for the work will be discouraged. The large majority will react favorably to this requirement, and with a little guidance will go to great lengths of study and research in order to qualify.

**Response in an Actual Group.**—In a group that did the broadcasting work in the Summer School of 1937, the students ransacked the library, harassed the instructors in their major courses for references, suggestions, and criticisms, and carried on extensive correspondence with the Superintendent of Documents, various bureaus, and businessmen in search of data. Incidentally, one student got an offer of a job through this type of correspondence. All the class seemed to regard broadcasting as a privilege that challenged their best efforts to prepare something worth while to say. The same degree of interest has characterized subsequent broadcasts.

#### ADVANTAGES OF SUBJECTS ALLIED TO MAJOR COURSES

As a matter of policy to the end of directing the students to sources of interesting and reliable information, the members of the class were advised, where it was feasible, to select subjects in line with the work of their major courses. Though they were not restricted to such subjects, most of the students took them from choice. The majority take more interest in subjects allied to their major courses than in others. Once set going, they will pursue the subject much more zestfully and, of course, with more fruitful results. This type of assignment has the added advantage of enabling the student to get helpful suggestions and criticism from the instructors in his major course, and relieves the speech instructor of much of his burden of checking for reliability of data. In any case where there is possibility of the student's

being misled, or of his attempting to pass off snap judgment or mere opinion as truth or fact, the speech instructor should insist on an "O.K." by the instructor in the course concerned. This plan leaves to the speech instructor only the details of voice work, timing, and the other requirements of radio technique, which are quite enough.

It is admitted that the plan is not infallible. What plan in any system of education is infallible? There can be no absolute insurance against youthful immaturity any more than against the blundering and purposeful deception sometimes observed among men of maturer years. Even so, such slips as may sometimes be made, do little harm as compared with the propaganda, the cheap advertising, and the mediocre entertainment in vogue over radio.

#### ACTUAL BROADCASTING

For the work of broadcasting, it is necessary that there be a studio convenient to the place of assembly for the speech class. Some of our colleges and universities have their own broadcasting stations. With these it should not be difficult to arrange a place on the schedule of programs for the work of the speech class. The time allotted may vary from fifteen minutes to an hour according to the class size and other requirements.

#### SHORT TALKS FOR BEGINNERS

For beginners, talks of from three to five minutes are best, though a longer period of time may very well be allotted to talks that are particularly good. Any number of talks, from three to five minutes, may very well be scheduled to a fifteen-minute period of radio time, the usual half-minute allowance being made for announcements.

#### INTRODUCTION OF SPEAKERS

In the working of the plan the station announcer introduces all speakers with their subjects. Then as each speaker follows in the order named, he delivers his talk, and, as he finishes, simply

calls the surname of the man who is to follow. This plan enables the listeners always to know the name of the man who is talking.

## EQUIPMENT FOR CRITICISM

A receiving set should be placed in the classroom so that the class may listen in for the purpose of constructive criticism. All critical points are noted by both students and instructor. For this criticism a score sheet should be issued to the class providing for definite criticism on voice, enunciation, articulation, tempo, and general effect.

The accompanying score sheet will serve as a practical aid in the grading of the student's radio talk. The instructor may vary percentages under each heading as he deems it desirable or necessary to meet the requirements of his class group.

SCORE SHEET FOR RADIO OR DUMMY BROADCASTING

## METHOD OF CRITICISM AND GRADING

The students, as well as the instructor, should score the speaker and should be asked to work out a tentative grade from the score sheet. The final grade given, however, should be fixed by the instructor, influenced so much as he may be by the composite grade value set by the students. The chief purpose of student-grading is to focus critical attention upon the broadcasting.

After the broadcast, all speakers return to the classroom, where they are given oral criticism. The listening students should be encouraged to offer their criticisms first to insure against their being affected by anything the instructor may say. The instructor may ask any number of students to announce their tentative grades, and then point out the accuracy or inaccuracy of such grades. He may then work out a composite grade, or reserve the right to set the final grade on his books without any announcement. Whatever method is chosen, there can be no doubt of the value of class participation in the criticism and the scoring.

## RESULTS AT CLEMSON

During the Summer School sessions, 1937, 1938, 1939, and 1940, at Clemson College, there have been 116 student broadcasts from the speech class. The broadcasts were sent out from the college studio operating through Station WAIM of the Columbia Broadcasting System, Anderson, South Carolina.

So far there have been no adverse criticisms of these student broadcasts. The fact that some of these students were asked for copies of their talks by newspapers, and that others received "fan" mail, is evidence that the broadcasts were fairly satisfactory. Certainly the students themselves took an interest in the work and got a "kick" out of it rarely observed in the work of a speech class.

## CHAPTER XVII

### GROUP DISCUSSION

WHEN we realize that policy and procedure in all economic, political, and social fields are based primarily on ideas worked out in some form of conference, we get an idea of the importance of group discussions.

There are so many types of conferences, particularly when they are subdivided according to working details, that a chapter on the subject can hardly scratch the surface. For this reason the present chapter is limited to a discussion of the main types. They fall under the following heads:

1. The Simple Conference
2. The Panel Conference
3. The Forum
4. The Round Table
5. The Personal Conference—The Sales Talk

#### THE SIMPLE CONFERENCE

The simple form of chairman-group discussion, or simple conference, is the most familiar and, with the exception of the personal conference, the most important type to the student of speech. It consists of a group with a chairman whose duty it is to see that the work of the conference is carried out in a business-like way. The individual members of the group, though not burdened with the full responsibilities of the chairman, should always co-operate in carrying on the work of the conference. The work may be to discuss questions and problems, to bring information from the outside for the enlightenment of the group, or to determine some policy or plan of procedure. Whatever its purpose, the success of the conference will depend on thorough beforehand preparation and co-operation of chairman and group.

#### DUTIES OF THE CHAIRMAN

The first obligation of the chairman is to study the question or problem to be solved until he fully understands it. He must

then shape the question so that it may be best understood by the group. Next, he should study the group with a view to selecting, for opening the discussion, those members most capable of shedding light on the question. If a speaker is to be brought from the outside, his selection should be based primarily on his ability to impart information. If he is also a good speaker, so much the better, but he must be able to inform. The chairman should preside very much as he would at any other public meeting, his main purpose being to see that the conference works toward the ends intended. The chairman should be firm and non-partisan. He should encourage thoughtful speakers and politely but firmly restrain the merely talkative ones.

**Effective Participation Requires Study.**—The individual conference member should feel obligated to study the question beforehand to insure at least a basic understanding of the problems involved. Such study would be a step far in advance of that taken by members of the average conference. If all members would study the problems as they should, improvement in conference findings would be phenomenal. The injunction, then, to the average member is to study the question until he has something constructive to add to the discussion, or to keep silent while others talk more intelligently.

**Express Such Ideas as You Have.**—The injunction to silence is not meant for those timid or modest persons who have really good ideas but who because of overmodesty hesitate to speak out. If you feel that you have a good idea, out with it. The expression of a thought is often necessary for its full rounding; and your opinions, though possibly not wholly right, may furnish a suggestion for someone more capable of coherent thinking. This advice holds even when there may be present those who are supposed to be better informed. Even an expert group may become so absorbed in the refinements of a question that they lose sight of some of the more salient points. Many causes have been helped along and some problems solved by suggestions from those who did not know enough to know that "it wouldn't work."

**It Is Better to Be Helpful than Right.**—At a recent important educational conference, about the only answer to the main question propounded appeared to be, "We don't know." Now that is the right response for a group of educators when they really do not know. That is the only honest response, but it is honest only to the degree that it is true. Somehow the listener-in on the conference mentioned felt that there were present those who had ideas but would not air them for fear of criticism. Such ultra-conservatism is destructive of the purpose of the truth-seeking conference. Offer your ideas for what they are worth, particularly when there seems to be a dearth of ideas. If they come back to you all tattered and torn, cling to what seems sound and discard the remainder. You may have the later satisfaction of seeing the shreds of your idea woven into the sound texture of the group opinion on the subject. If nothing better, your sacrifice may open the way for a sounder suggestion by another.

#### THE PANEL CONFERENCE

The larger and more important chairman-group conference is sometimes augmented by a panel, or group of experts, brought in to shed the light of expert opinion on the question under consideration. In addition to the panel there is usually a speaker present whose business it is to present the problem in its fuller implications. His effort should be to clarify issues and, as far as possible, shear away misunderstandings and irrelevancies. He should provide a list of the problems or issues for the chairman to refer to the panel or group as he deems expedient. He should do so long before the time set for the conference to enable the chairman to study the questions and the issues in connection with such as he has already worked out. The chairman may then revise or augment his list in the light of those furnished by the speaker. Otherwise, the question as presented by speaker and chairman may seem much at variance. The panel members should also be furnished with a list of the issues for study.

**Utilize Panel Information.**—After the speaker has finished, the chairman should be ready to refer the questions to the panel, his

aim being to refer to the individual panel members those questions regarding which they are supposed to be most informed. The panel member thus challenged should make the best analysis possible of the question presented. Then, in simple, clear language, he should give his opinion and the grounds for it. It is both his right and duty to make such reservations as the lack of supporting proofs or the existence of opposing facts may demand. When he has finished, the chairman may pause a moment for some other member of the panel either to confirm or disagree with what has been said. If no one speaks up, the next logical choice should be made from the panel for comment. It may be, as in the case of experts on questions known only to experts, that the last word has been said. In such a case that particular phase of the question may be regarded as having been settled. In the larger number of cases, however, where a shred of misunderstanding exists, the question should be kept before the panel and the conference until all doubt has been removed or until discussion seems no longer productive of results.

Thus in turn each phase of the question is threshed out, the chairman in his discretion referring points in the discussion to members of the panel or to the whole conference. Reference of the question to the conference serves the double purpose of gleaning valuable individual opinion and testing the group reaction. In this way the chairman can best determine when understanding of issues and questions has filtered through the group.

#### THE WORK-STUDY GROUP

What working committees are to the simple conference, the work-study group is to the panel conference. Its membership consists of those persons interested in the same phases of the larger question. The group proceeds very much as does the general conference though with less formality. The findings of such groups are reported along with the findings of the general conference.

A good example of the panel conference with its work-study groups is that of the Institute for Education by Radio held annually at Columbus, Ohio.

## THE FORUM

Though a form of group discussion, the forum is not a conference in itself. It is usually a medium of discussion intended to inform a group or to enlighten the public generally on some special subject. Usually the forum serves a purpose similar to that of the panel—bringing the light of information from the outside. This purpose holds whether the speakers are invited from the outside or delegated from within to study a question and discuss it before the group. Though forum discussions usually take the form of debate, they may consist of speeches unrelated except as they are intended to shed light on the same subject.

After the debate or discussion of whatsoever nature, the chairman should open the way for questions by the forum members. When this is done, the forum assumes many of the aspects of the round table in that questions and answers move back and forth between members of the group and the speakers. The main difference is that there is no interchange of questioner and answerer. Except when a speaker chooses to answer a question by asking another, the forum members do the questioning and the speakers do the answering.

## DUTIES OF THE CHAIRMAN

As in other types of group discussion, the forum chairman has several important duties to perform. He must see to all practical details in preparation for the discussion. He must appoint a suitable time and place for the meeting, select capable speakers, and secure publicity to insure full attendance of interested forum members. To this end he will need some live, active committee or individual assistance. As in preparation for other types of group discussion, the speakers chosen should be experts in their fields and, though second to expert knowledge, speaking ability is essential to the success of the conference. If people cannot be interested, they cannot be made to understand.

When it is feasible, the chairman should be given advance information on the main points of the speeches to be delivered.

Knowledge of these points is necessary in order that he may guide the round-table part of the discussion. Before the time for the meeting, the chairman should designate certain members of the group to ask questions on logical points for the after discussion. In this way he will avoid the rather awkward situation which arises when speakers agree to answer questions and none are asked. Any intelligent member of the group who thinks of a proper question should feel called upon to ask it, particularly when there is an awkward pause. An alert chairman will tactfully suggest such questions when the occasion arises. His tact and ability as a presiding officer should enable him to keep the discussion going so long as it is profitable. His sound judgment should suggest closing it when there appears to be a general understanding of the subject or when discussion seems to be getting nowhere in particular.

#### THE ROUND TABLE

The round table is rather a specialized type of conference in that all participants are on the same footing. All are chosen because of their ability in the field of the discussion. All come prepared only with so much knowledge as they possess and with such ability as they may have for the impromptu asking and answering of questions. Of course, all members are given sufficient notice for study and formulation of ideas, but beyond this there can be little preparation, since no one can foresee just what turn a question may take.

**Intellectual Honesty Is a Prime Essential.**—Aside from knowledge of the subject, no one requirement for the participants in round-table discussions is more important than honesty. Opinions expressed should be based on conviction and not on mere expediency or tactical grounds. If these opinions may be supported by sound arguments, such arguments should be cited; if not, the opinions given should be offered as mere opinions, not as facts. If jockeyed into a difficult, unfair, or false position, the cornered man should call attention to the fact with some such phrase as, "You misinterpreted my meaning," "You are making

me say something I did not intend," or "You did not get me quite right." He should then lay his finger on the error in statement or interpretation which has placed him in the wrong light. (See paragraphs 7 and 8, page 309; also paragraphs 2 and 3, page 312, of this chapter; Mr. Laves and Colonel Knox.)

When a speaker is fairly trapped in error or fallacy, his only honest course is to admit the fault and make the best possible case from that point forward. Frankness in admitting error convinces the listener of the speaker's integrity and hence sets the stamp of genuineness upon such arguments as he later produces.

Among the many periodic round-table discussions held today few have awakened such wide public interest as those of the University of Chicago Round Table broadcast weekly over the Red Network of the National Broadcasting Company. A specimen broadcast follows:

### THE UNIVERSITY OF CHICAGO ROUND TABLE

#### A RADIO DISCUSSION

#### AFTER THE NEXT ARMISTICE—WHAT?

*The punitive peace which followed the last world war has been almost universally condemned. Another war is in progress and the question of the next peace assumes greater importance.*

*How will the next peace differ from the peace of Versailles? What will be America's role after the next armistice? What are the factors which will operate to make the next peace a success or a failure?*

*To answer these questions and to speculate upon the future of world diplomacy the University of Chicago ROUND TABLE invited the following experts to its microphone to discuss the topic: "After the Next Armistice—What?"*

Frank Knox, Publisher, the Chicago *Daily News*.

Walter H. C. Laves, Associate Professor of Political Science, University of Chicago.

William H. Spencer, Dean of the School of Business, Professor of Business Law, University of Chicago.

*The supplementary information contained in the footnotes to the following text, developed by staff research, is not to be considered as representing the opinions of the ROUND TABLE speakers. Following the transcript of the broadcast*

*are questions which readers may wish to use for analysis and discussion. I is hoped that teachers and discussion leaders may find this additional service of the ROUND TABLE transcript helpful in their study of the subject discussed.*

MR. SPENCER: "We will win the war, but we will lose the peace." Those were the words of Theodore Roosevelt speaking in Maine in September, 1918, before the last armistice.

MR. KNOX: Well, history has certainly proven that Theodore Roosevelt was right.

MR. LAVES: And I suppose that, whoever may win the present world war, America's chief concern is that we win the next peace.

MR. SPENCER: I don't suppose that anyone of us would be willing to risk his prophetic whiskers as to what is going to be the outcome of the present war.<sup>1</sup> It may, of course, be a political draw, or a military knockout, but in any event I think we have got to proceed on the assumption that there is going to be enough left of Europe on which to make some kind of peace.

MR. KNOX: I think I'd go even farther than that. For the purpose of our discussion it is essential that we assume an Allied victory.

MR. LAVES: I think we ought to assume one other thing. I think we ought to assume that we are interested in the long-run American point of view. What sort of conditions after the next war are going to help the United States to have the kind of a world that we want to live in?

MR. SPENCER: I would say that one of the things I am interested in, as I imagine you are, too, is the preservation of the democratic way of living which we, I believe, have.

MR. LAVES: That is, looking at it politically and economically, it means preservation of the democratic way of doing trade, providing an opportunity for freer international trade.

MR. KNOX: I am for the preservation of the democratic system *at home*. I think we are too prone frequently to seek to impose our idea of our kind of government on other peoples that may not be ready for it. I certainly think that in the preservation of free international trade—which is one of the points of view we are to discuss—we must not forget that we have to protect the American standard of living while we are doing it.

MR. LAVES: All right, and that in terms of the big thing. Many people talk about the war of ideologies now going on in Europe—the war between fascism and communism. Our concern is not in making sure that every country adopts the democratic system, but that whoever has a special political phobia shall keep it at home.

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<sup>1</sup> See the ROUND TABLE discussion, "What's the War All About?" broadcast October 29, 1939.

MR. SPENCER: We had a letter from an Iowa Congressman who wanted to know if the result of all this would not be the envelopment of the world by communism. But in any event our interest is—as you have already pointed out—from an American point of view, what kind of peace do we want? I suppose there are various ways in which some sort of peace might be established.

MR. LAVES: There is at least one point of view that I would like to put on the record because I think there is no one here that holds it. That is the strictly isolationist point of view; the point of view, in short, that would maintain that the United States should completely mind its own business; not only stay out of the present war, but stay out of the peace conference, stay out of new world organizations, isolate the economic system, do everything on a national basis. In short, maintain the United States for the United States.

MR. KNOX: As you say, there is no one here who champions that particular position, but there are several alternative positions. One might contemplate a division of the world by regions. This would include the Western world as one region, Europe as another, and the Far East as the third.

MR. SPENCER: I would like you to elaborate that a bit, particularly with respect to the first geographic division to which you referred.

MR. KNOX: May I preface what I have to say about that by saying that I think one of the reasons for failure after the last war was because the peacemakers attempted too much. I don't believe world-wide civilization has yet reached a point where it is possible for us to find a system that will work equally well for a highly civilized region like Western Europe and another one which will fit equally well in our Western world which takes in both the United States and all of the countries below Panama, or would fit such a curious situation as we have now in the Far East. Consequently, I am of the belief that a regional arrangement for the maintenance of peace and the improvement of living conditions the world around offers the best chance.

MR. SPENCER: Specifically you would recommend, as I understand it, perhaps an economic, perhaps a political organization, which would take in the two Americas.

MR. KNOX: Not a political organization.<sup>1</sup>

MR. SPENCER: Certainly an economic organization.<sup>1</sup>

MR. KNOX: Economic, yes. I think perhaps it might be well—since we are discussing a war that is going on in Europe—to suggest that as one result of that war—following this line of thought that I have introduced—we might have something that approximates a United States of

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<sup>1</sup> See the ROUND TABLE program, "The Economic Struggle for South America," broadcast January 1, 1939.

Europe.<sup>1</sup> Now when I say that I don't mean a political United States of Europe, but I do mean an association of the various European nations which would promote international relations, international exchanges, travel back and forth between these various countries, and at least at the minimum achieve what we might call a customs union in Europe.

MR. LAVES: I take it what you are getting at here now is a Latin American organization to take care of Latin American affairs and a European organization to take care of European affairs.

MR. KNOX: And a Far Eastern organization to take care of Far Eastern affairs.

MR. LAVES: How is it conceivable that you will meet on a Latin American basis the kind of problems which must be solved for the establishment of peace? How can you look for a European armistice in which you have the world divided that way?

MR. KNOX: I think it follows that Latin America, and North America as well, have a certain set of interests which are of no concern to Europe, and certainly the Far East has certain questions which are entirely its own concern.

MR. SPENCER: Concerning Latin America—and I understand that a future University of Chicago ROUND TABLE is going to be devoted specifically to the problems of Latin America—what is your idea of an economic organization of a regional character?

MR. KNOX: In the Western world we have, essentially and necessarily, a common military objective. There can be no real security in North America, and in the United States particularly, which does not envisage the successful military defense of South America. You have then a purely military necessity which must be met, and which has been met by a series of understandings now in effect.

MR. LAVES: Do you mean by that the military necessity of the Western Hemisphere or the military necessity of the United States?

MR. KNOX: I mean both, and I perhaps would put the emphasis on the United States since I am disposed to think of our own country first. We can't be safe in the United States of America unless we protect the entire Western world from the infiltration of these various destructive and disruptive ideas that now have made Europe a shambles.

MR. LAVES: That means virtually, then, that you want to establish a United States empire which goes from the southern border of Canada straight down through South America, doesn't it?

<sup>1</sup> The best known advocate of the "United States of Europe" is the late Aristide Briand, many times French Prime Minister and Minister for Foreign Affairs. He was co-author (with Frank Kellogg, late American Secretary of State) of the Kellogg-Briand Pact—the "Pact of Paris" renouncing war as an instrument of national policy.

MR. KNOX: I object to your use of the word "empire." I have no imperial ideas at all, but I have here in my thinking certainly a military unit which must be defended as a whole. No military understanding has any of the qualities of permanence unless it is tied in with economic understandings of equal force.

MR. SPENCER: Certainly any such move in that direction would tend to do the very thing which you said earlier we wanted to avoid, and that is a free world trade. In other words, you would restrict your trade to South America, and to the extent that you restrict your trade to South America do you not inevitably tend to lower the standards of living in this country?

MR. KNOX: Not at all. In the first place I would not restrict our trade to South America.

MR. SPENCER: Wouldn't you restrict the trade of other nations with South America?

MR. KNOX: Not at all. We wouldn't have a right to do that.

MR. LAVES: You wouldn't want a customs union in the Western Hemisphere?

MR. KNOX: I would want more than that. If we are intelligent in understanding the problems of South America we would have a union in which there would be no tariff barriers at all.<sup>1</sup>

MR. LAVES: You do want a customs union in the Western Hemisphere?

MR. KNOX: I have no objection to that term with that understanding.

MR. LAVES: Isn't that, though, saying you are going to exclude the trade of Europe or of Asia from this hemisphere?

MR. KNOX: In dealing with Latin America and South America, I would recognize special qualifications, special characteristics, among them military necessity. The others—closeness, neighborliness, and other things of that general character—we throw together. What I have in my mind is the Western world as a single economic unit.

MR. SPENCER: I would have no objection whatsoever to the development of as much free trade as possible with South America and I think that there are a great many things that we can do to develop trade there, not only in peacetime but in wartime. At the same time, it does seem to me that we would be moving in the wrong direction if we restricted our activities to the Latin American countries in an attempt to establish world co-operation and world trade.

MR. LAVES: It seems to me I'd go even farther than that. I think what you are telling us now is what the Japanese military have been

<sup>1</sup> That is, a general free trade arrangement by which no American tariffs would be levied on Latin American or Canadian goods and, in turn, American goods could be exported to all parts of the Western Hemisphere without tariff charges. At present the small principality of Liechtenstein is joined to Switzerland by this sort of customs union, as is Luxembourg to Belgium.

telling their people about the development of Manchuria. Here is contiguous territory—a nice place where Japanese people can go. It is especially a military interest, an economic interest, a political interest. It is the same story which Hitler tells the German people, "Let's include the Ukraine, the Balkans, within the German Empire." I don't see any difference.

MR. KNOX: If you are content to put our moral standards and our sense of world responsibility down to the Japanese level, I am bound to agree. But I don't.

MR. LAVES: But we are using words here, and words have different meanings in different circumstances. I know our world policy for the last fifty years in Latin America and I think this means more imperialism.

MR. SPENCER: I have no objection to extending our trade in South American countries. What I object to is movement in the direction of isolating ourselves to these two continents. It does seem to me that, from the purely selfish point of view of America, we need wider markets than we would have in these two continents.

MR. KNOX: I don't attempt to justify my support of a regional agreement on any other basis than this: that it is practical; that this can be done. I am not at all satisfied that the world has yet reached a stage where you could have a world-wide agreement with respect to all kinds of international trade.

MR. SPENCER: Let's turn this around and look at the question of the so-called United States of Europe.

MR. LAVES: I am interested in the practicability of this South American program. I am interested in learning where the products of South America are to be sold. After all, the South American countries compete with the United States in production of agricultural goods. The trade lines have run east and west because Europe was prepared to take Latin American agricultural products. Our American farmers are not willing to produce less in order to let the Argentine sell here.<sup>1</sup>

MR. KNOX: You are falling into fallacy which most people do in thinking of South America because they think the Argentine is substantially the only country down there. As a matter of fact, it is one of the smaller countries of South America. Let's discuss Brazil, for instance, which is many times larger than the Argentine and larger than the United States. There isn't a single major article of export from Brazil that we produce in quantities sufficient for our own needs. Its greatest product, of course, is coffee, of which we use seventy-five or eighty per cent. It has tremendous capacity for production of rubber, which we now import from the Far East. Brazil could produce all of our rubber. It has these

<sup>1</sup> As for example in the controversy over the use of Argentine beef in provisioning the American army.

various tropical woods which we use more and more in manufacture of wooden articles, and it has tropical fruits. Brazil could be given a free trade relationship with the United States without impairing any domestic industry of any kind, including agriculture.<sup>1</sup>

MR. LAVES: Do you think these countries would actually have the purchasing power to absorb what our industries are producing here? Remember, if you are going to set up this kind of customs union and exclude European products from this hemisphere, then we must give up our European markets.

MR. KNOX: I do not propose to exclude European products. I propose to put Latin America in a specially favored trade position in respect to trade with the United States.

MR. SPENCER: If we do move in the direction of a regional organization in the world we would have to set up a similar organization in Europe, which, of course, would be the establishment of another large economic bloc against this economic bloc.

MR. KNOX: Not necessarily against it.

MR. SPENCER: Let us say co-operating with it, but that also would involve serious consequences from the point of view of the capacity of the world to produce and the capacity of the world to trade with each other, which inevitably comes back to our standard of living.

MR. LAVES: Exactly! If you adopt this program in one region, you have to adopt it in all the other regions. It means, in general, a lowering of the standard of living in all the countries of the world. The trade lines don't run that way.

MR. KNOX: What you overlook in what I am proposing is exactly what happened in the United States. At the outset, we had more or less separate and independent colonies which lived more or less unto themselves. They gradually became more associated with the other colonies, gradually trade began to grow, finally we had a political organization which took them all in and broke down all barriers between them. Then you had a practical unit. What I am proposing is that we should walk before we run. Admittedly, the ideal is a world understanding, but we can't have the world until we learn how we can do this thing. It is better not to bite off more than you can digest in the first mouthful.<sup>2</sup>

MR. SPENCER: I would like to cite an analogy in our domestic situation. Many people object to trade unions and are against organization of employers because they say these blocs will inevitably result in very

<sup>1</sup> For a graphic portrayal of South American exports and of American imports from South America and elsewhere, see the illustration on the opposite page.

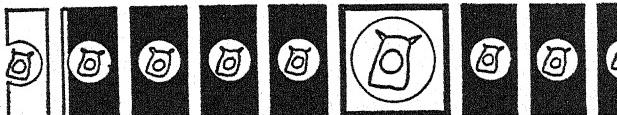
<sup>2</sup> For a further development of this historical analogy, with slightly different conclusions, see the volume by Clarence Streit listed in the Suggested Readings, p. 316.

# SOUTH AMERICAN TRADE

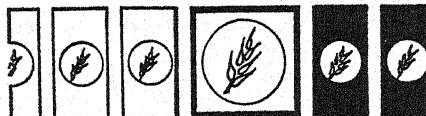
SOUTH AMERICAN EXPORTS  
 (□ TO OTHERS) (TO U.S.A. ■)

U.S. IMPORTS FROM  
 OTHER SOURCES

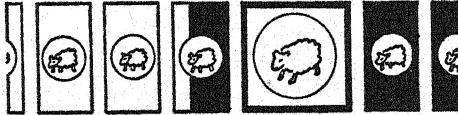
## SUGAR



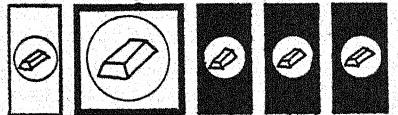
## WHEAT



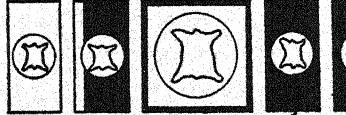
## WOOL



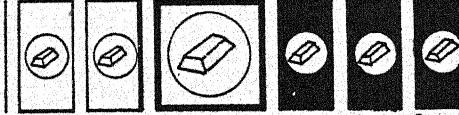
## TIN



## HIDES



## COPPER



EACH COMPLETE SYMBOL EQUALS 25 MILLION DOLLARS

R. HAYDON

serious stoppages of our industry. Aren't we getting ready to develop some very large economic blocs in connection with which there will be military developments and, whereas perhaps minor difficulties may be less frequent, when a major difficulty comes we would be just about at the end of things if these large regional blocs get at each other's throats?

MR. LAVES: You have to talk about political, economic, and military organizations. All we are going to gain from this sort of thing is another period of about twenty years until the regions will begin to get ready to go to war with each other. In short, we are already hearing in the United States from distinguished representatives of the American people that we should be on our guard against the racial war that will go on between the United States and the Far East. Add the racial idea on to the suggestion of imperialism of the Western Hemisphere and you have the makings of the next world war.

MR. KNOX: I don't like the term "imperialism" applied to what I am trying to discuss. We aren't imperialistic. We have no desire to take from people what they say is theirs.

MR. LAVES: We have the Philippines and the Hawaiian Islands.

MR. KNOX: How did we get them?

MR. LAVES: We took them.<sup>1</sup>

MR. SPENCER: In the proposed setup we have three large, regional blocs—the European countries, the Western Hemisphere, and the Far East—that, I understand, would be involved in any such peace which might come out of the next armistice if and when we have another armistice. The problem with which the world would be faced would be three large organizations, presumably with tariffs, quota barriers, and all the rest of it, which would be merely a repetition on a much larger scale of the sort of things which have characterized Europe for hundreds of years.

MR. LAVES: That's right, and the only way out of this situation is to look upon the world as a world unit, as it actually is. It is a unit economically and it has to be a unit politically. The problems at the next peace must be solved on a world-wide basis, and what we have to

<sup>1</sup> Hawaii was an independent kingdom during the greater part of the nineteenth century; in 1893 the reigning queen was deposed, a republic set up, and a request made for incorporation into the United States. On August 12, 1898, the islands were formally annexed by the United States. There has been considerable disagreement among historians as to just how the deposition of Queen Liliuokalani was accomplished in 1893; some claim it was a result of pressure from American business interests, others that it was a purely domestic affair. The Philippines were ceded to the United States in 1899 by Spain, after the Spanish-American War. At present the Philippines are under a quasi-independent government, under the title "Commonwealth of the Philippines," as provided by the Tydings-McDuffie Act of 1934. In 1946 the islands are scheduled to attain full independence and become the "Republic of the Philippines."

work for immediately is a re-establishment of a world organization which will work better than the last League of Nations did.

MR. KNOX: If I might say so, Laves, you have the approach of the theoretic college professor and I, perhaps, have that of a business man. Before I approach any scheme for world organization, I would like to see that thing tried out on a smaller scale, what I think is a natural scale. There are sets of interests which are European, another set purely American, and a third peculiarly Far Eastern. I would like to see these three groups of interests learn how to work among themselves before they go in together and try to make a world organization function. I am satisfied it would fail as the last one did.

MR. LAVES: That is a nice distinction between the academic and the practical approach, but I would hate to take the facts of the practical man and apply them to this world situation if I am certain that the thing is going to lead to more chaos and more war. I have watched what has been going on in the last twenty years in the world. You have the present chaos and world war because of the breakdown of the world organization; you can't deny that. If we could have made the League of Nations work, we wouldn't have had the present war.

MR. SPENCER: I think this is to be said: whereas I am sure Colonel Knox is right, that each one of these regions we have talked about has its own peculiar problems, some sort of world organization would not necessarily leave those problems uncared for. We still say that our various states in the Union are sovereign within certain areas. There is no reason why you couldn't have world co-operation, leaving to regions control, or sovereignty, with respect to the problems which are essentially peculiar and local in character.

MR. LAVES: I think the important thing is that these various regions of the world are interdependent, politically and economically.

MR. KNOX: Within the region.

MR. LAVES: Around the world, Colonel. Don't misinterpret my words. There is a close relationship between what is going on in Japan now and the fact that Japan's opportunity to sell was shut off by tariffs. You know as well as I do that the depression came to the United States at the end of the 20's as a result of this economic nationalism in tariffs. World prosperity depends on individual national prosperity, and conversely, economic prosperity within each country depends upon world prosperity, and furthermore, that world peace depends upon the maintenance of world prosperity.

MR. KNOX: I think we are both heading in the same direction. I am a little more cautious than you are in your approach. I want to go back a moment to a rather sharp dig you gave me about the business man's responsibilities in these last twenty years. You understand there

were a number of college professors over there when this treaty was drafted.

MR. LAVES: There was a group of business men who favored the Smoot-Hawley tariff.<sup>1</sup>

MR. KNOX: Incidentally, there has been a bunch of college professors running the United States for the past seven years and they haven't done very much.

MR. SPENCER: Aside from the merits of the last treaty of peace—the kind of peace which did result in a very great amount of local self-sufficiency and nationalism, with all that that implies in terms of military premiums—whether the college professors or business men were guilty of them, I don't think we need to worry too much about those mistakes now. Isn't there some way now of avoiding those same mistakes?

MR. KNOX: I think you bring emphasis upon a thing which is very important. Europe, and we hope America in every way in which we possibly can, ought to help prevent writing another treaty like the Treaty of Versailles which was certainly a punitive treaty which promoted the interests of the victor over the vanquished. I think the world now knows that that is impossible.

MR. LAVES: Good for you, Colonel! I agree with you. I think this means you have to go at this problem of armistice after the war on the basis of all nations participating in it. I hope this also means you don't think the United States should run away from its responsibilities.

MR. KNOX: I don't want it to run away, but I don't want it to go to Europe to sit in a conference to delimit territory, set up boundaries, establish political organizations, and all of those things which are peculiarly the business of Europe and not the business of the United States.

MR. SPENCER: But whether we sit in the next peace conference or whether we don't—and, of course, no one can predict at this moment whether we will or will not—I don't believe it can be denied that we have interests in the world-wide trade which would be seriously neglected if we were not in such a peace conference.

MR. KNOX: Let's put it this way: A peace conference which follows this war will deal with three general subjects: one, political questions which relate to the kind of government the peoples in Europe will have. That is none of our affair. It also will relate to the restoration of countries, like Poland, Czechoslovakia, and perhaps redistribution of the old Austrian-Hungarian Empire along more normal lines. Those are things with which we ought to have nothing to do. I would like to see the peace conference carried on in which those two subjects will be dealt with before we participate in any way.

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<sup>1</sup> The high-tariff bill passed during the Hoover administration and sponsored by Senator Smoot and Congressman Hawley.

MR. LAVES: That is impossible.

MR. KNOX: Why is it?

MR. LAVES: *Absolutely impossible!* You certainly can't make up your mind where boundary lines shall be drawn until you know what kind of an economic system you are to have in the world. If it is economic self-sufficiency, then you are going to have strong national states with strong military power. If, on the other hand, there is an assurance that there will be a chance for freer international trade, then you can talk about setting up nations based upon principles of self-determination with an opportunity for people to select the kind of government they want. Then you have a chance also of eliminating strong armies and navies.

MR. KNOX: Do you propose that we should go again to Europe and indulge in the debate concerning the political character of government again?

MR. LAVES: I am not talking entirely about the internal government of any country. That is none of our business.

MR. KNOX: How about the geographical lines? Is that our business?

MR. LAVES: What *is* our business is that we shall be in on international conferences which shall decide whether the world shall be based upon freer international trade or not.

MR. KNOX: That is an economic question entirely.

MR. LAVES: That question has to be settled before you establish boundary lines.

MR. KNOX: I don't see why.

MR. SPENCER: You can't settle boundaries except in terms of economic influences.

MR. KNOX: You can settle them more on racial than on economic lines.

MR. LAVES: There is no *real* connection between race and nationalism.

MR. KNOX: Certainly there is something that approaches it.

MR. LAVES: Oh, no!

MR. SPENCER: It would seem to me that the question of what comes out of the next armistice must be considered in any event from certain definite points of view. Merely to sum up some of the things we are saying, we are all interested in preservation of the democratic government in this country. We are certainly interested in the preservation of the system of free enterprise. We are all interested in that method of dealing with the post-war problems which will raise, as far as possible, our standards of living. And, ultimately, of course, we are all interested in world peace.

Now we can't predict what is going to be the outcome of the present war, but certainly this is true: that unless we are dragged into the war and bled white in the process of the war, we will find ourselves at the end of the war in possession of most of the economic resources of the

world, just as we are at the present time, and it will be our moral responsibility to use those resources as far as possible to restore political balance and economic power throughout the world.

MR. KNOX: That is agreed.

#### SUGGESTED READINGS

- Dean, Vera Michels, "For a New and Better Peace," *Christian Science Monitor (Magazine)*, September 9, 1939.
- Duggan, S. P., "The Monroe Doctrine, Reinterpreted," *Vital Speeches*, July 1, 1939.
- Hutton, Graham, "The Next Peace," *Atlantic*, August, 1939.
- Laski, Harold J., "British Labor's War Aims," *Nation*, September 30, 1939.
- Soule, George, "The Basis of a Lasting Peace," *New Republic*, September 20, 1939.
- Streit, Clarence, *Union Now*. New York: Harper and Brothers, 1939.
- Tarboush, Genevieve, "Stalin's Ultimate Aims, *New Republic*, September 20, 1939.
- Underhill, F. H., "Peace Aims," *Canadian Forum*, October, 1939.
- Weyl, Nathaniel, "A League of the Americas," *Nation*, November 5, 1938.
- The Annals of the American Academy of Political and Social Science*, July, 1939. A series of articles on relations of Latin America and the United States.

#### OBJECTIVE QUESTIONS FOR EXAMINATION

*The answers to the following questions may be found in the text of the broadcast, and page references are provided to assist in locating the answers.*

1. Into what three regions is it suggested the world might properly be divided for the purposes of the next peace? Page 307.
2. What type of economic organization is mentioned as a possible link between the United States and Latin America? Page 308.
3. The policy of "regional economic co-operation" is compared to the policies of what two "aggressor states" toward what geographical areas? Pages 308-309.
4. List two articles of the Brazilian export trade which it is claimed could come into this country without competing with any presently developed agricultural interest. Pages 309-10.
5. What is the historical analogy used to support the idea of a special economic relationship for Latin America and the United States? Page 310.

6. What argument, sometimes urged against trade unions, might be leveled against a division of the world into economic regions, or "blocs"? Page 313.
7. As examples of American "imperialism," what two territories of the United States are mentioned during the discussion? Page 312.
8. Japan's present policies are traced, in part, to what economic attack upon Japanese industry? Page 313.
9. Agreement was reached among the speakers that the next peace ought *not* to be what? Pages 315-16.
10. What two subjects does one participant want to see eliminated from discussion before America participates in the next peace conference? Page 314.

#### QUESTIONS FOR ANALYSIS AND DISCUSSION

*The following questions of wider scope, intended for discussion, are suggested by the broadcast, and answers may be found in the literature on the subject listed in the section, "Suggested Readings," found on page 316.*

1. Do you think America should participate in the next peace conference? Why? If so, do you think any particular subjects should be excluded, as far as we are concerned? Why?
2. Disagreement developed during the discussion on the point that regional economic divisions would mean lower standards of living and might pit one region against another. Do you agree with this point? If so, do you agree that some sort of regional co-operation is necessary or would you require that any sort of organization coming from the next peace be on a world, rather than a regional, basis?
3. May a "United States of Europe" emerge from the present war? If so, do you think it will be a single strong state, or merely an economic union, or just a loose federation without strong power? Who do you think will dominate it? Discuss.
4. Argue for or against the proposition that we cannot develop strong trade ties with Latin America without in some way compromising the cultural and political independence of the South and Central American republics.
5. Compare possible economic co-operation between the United States and Latin America with the program of economic domination followed by the so-called "aggressor states."
6. Would you, as an American citizen, be willing to become the citizen of a "super-state" embracing other nations in some sort of new democratic order? If so, what other nations would you be willing to admit to this "super-state"? What powers would you be willing to give it?<sup>1</sup>

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<sup>1</sup> Reprinted by permission of the Radio Director, University of Chicago.

**THE PERSONAL CONFERENCE**

The personal conference covers a multitude of discussions between two people. It embraces every type of discussion between persons, from the tender confidences of two lovers in the gloaming to the most important conversations between international diplomats. Since it would be impossible to discuss all these types, which vary according to participants and purposes, the remainder of the present chapter is devoted to the sales talk, the personal conference of greatest importance to beginning speakers. It is the medium through which every young person must sell his services, first, and the goods, wares, or services of his employer afterward.

**THE SALES TALK**

Much excellent material and some twaddle have been written on the psychology of the sales talk. Selling goods is unquestionably a psychological problem, but it is none the less a problem for the exercise of common sense and sound ethics. For the latter, no psychological hocus-pocus will serve; and, regrettably, that is just what some book-taught salesmen do not seem to realize. In the first place, there is no such thing as a method or formula for selling "anything" to "anybody" under any and all circumstances. Most common-sense salesmen know this to be a fact, and the sooner all others learn it the better.

**The Salesman Must Know His Problem.**—First and foremost, then, the approach to salesmanship is through recognition of the problem. This problem runs rather true to form without regard to the thing to be sold. It may be a man's services, manufactured articles, stocks and bonds, life insurance, or what not. Whatever is to be sold, the following steps are necessary:

1. Establishing Confidence.
2. Catching Attention.
3. Awakening Interest.
4. Awakening Desire.
5. Stimulating Decision.
6. Prompting Action.

It will be noticed that Establishing Confidence comes first on the list. First place is given this topic because confidence is the foundation stone of all business. It is as necessary that the seller have confidence in himself and in his wares as it is that he be able to inspire confidence in the buyer. The salesman will find it almost impossible to gain the confidence of his prospect unless he has confidence in himself and in his wares.

**The Salesman Must Sell Himself.**—More specifically, the salesman must sell himself to himself, and if he is realistic about it, such a sale is not easy. The problem of selling oneself involves honest answers to some very searching questions:

1. Do I look like a salesman?
2. Do I know the problems involved and how to meet them?
3. Do I know all about any particular line of goods?
4. Do I know human nature?
5. Can I meet with rebuff after rebuff and go on looking and acting the part of the salesman?

A positive answer to question number one does not imply that you have to look like a collar advertisement, but it does mean that, whether you are only five feet tall or six feet four, you carry yourself with alert, dignified bearing, dress in quiet good taste, and walk, stand, or sit with the poise of a gentleman. It is equally important that you be able to extend or accept a courtesy without fidgeting or fussing.

If you have these characteristics, you can look the part of a salesman. If you have not, and you want to be a salesman anyway, try to acquire them. If you cannot acquire them all, do not despair. Become thoroughly familiar with, and interested in, your line; and your interest, confidence, and enthusiasm may make up for many personal shortcomings. One of the super-salesmen in New York, the man who started with fifty dollars and a "flivver" and sold super-advertising to Broadway, didn't rely on a commanding appearance.

**Know Your Problems.**—Do you know the problems of salesmanship and how to meet them? Not all of them. Even the ablest salesmen have not mastered all the problems they have met.

They are continually meeting new problems and continually seeking solutions to them. Read the books written by men who have spent their lives trying to improve business by improving the all-important sales end of it. Read books by thoroughgoing business economists on the question. Study the methods suggested, glean all you can from them, and then resolve to add all the tact and initiative you can muster for the work of selling. Do this and you will be laying an excellent foundation for salesmanship. Even so, you may rest assured that with every resource of information and personality brought to bear, sometimes you will have to admit defeat. When defeat comes, just admit it and go on to the next prospect.

**Know Your Wares.**—Do you know all about any particular line of goods? No; and probably nobody else does. Some manufacturers and some salesmen know a great deal about their products, and conduct schools to teach others; but the live ones realize that they must go on learning as the business progresses. They must do so, or else men and business go hopelessly stale. How much more you, the would-be salesman!

**Know Human Nature.**—There is no patent prescription for imparting a knowledge of human nature. Either we acquire it in our daily contacts with men and women in business or we do not. There is a little something in the study of types and environmental evidences of personality and character, but most of such cues break down in individual cases. About all most of us can hope to do in weighing and gauging others is to learn to observe quickly, as we talk with a prospect, and to shape our sales talk, as well as we can, as his personality unfolds itself in the conversation. Practice in this field can accomplish a great deal.

**Keep Your Chin Out.**—Can you meet with rebuff after rebuff and go on acting the part of salesman? Can you "take it on the chin" and still keep your chin out? You will have to do it to become an honest-to-goodness salesman. If you can meet this test with your head "bloody," it may be, "but unbowed," there is promising stuff in you.

**You Must Have Confidence in Your Wares.**—As already intimated, your having in you the "stuff" for salesmanship does not mean that you are therefore ready to sell "anything" to "anybody" at any time. No man living can do that, though some can come remarkably near it. No honest man ought to want to sell "anything," for there are some things that ought not to be sold or even given away. It is the sort of sales ideology intended to sell "anything," regardless of the value of the product or the need of the customer, that is doing most harm in the business world today. It generates distrust and dissatisfaction. To be sure, some men find themselves in such a position at times that they must try to sell a product in which they have no confidence, or go hungry. Then the more quickly they can make other business connections, the better. No honest man can be happy or permanently successful mouthing empty slogans and making extravagant claims for a product he knows to be worthless. Line up with a firm whose product you would like to buy. Then you can walk into any place of business with confidence that your wares are worth a few moments of any man's consideration.

**Inspire Confidence by Naturalness.**—In getting acquainted with the prospect, seek to inspire confidence, not to *exude* it. Be *natural*. Be yourself, your best self, of course, but yourself! While you are asking yourself what sort of man the prospect is likely to prove, just remember that whatever external veneer he may have put on, whatever his outer bearing, at heart he is a mere human being and is likely to relish a simple human approach. A bit of beforehand information is valuable but not indispensable. It is infinitely better to walk into the buyer's office as you would into any other place of business than to let it be apparent that you have rehearsed or studied the part. Manifest tactics or evidences of studied approach arouse the suspicions of real businessmen. When, on being introduced, the prospect nods or speaks and looks inquiringly at you, you have your cue. What is simpler than just saying, "I am Tom Jones of the O'Day Paint Company, sir, and I should like a moment of your time for a look at some of our products"? Your business

has to come sooner or later, and businessmen like salesmen to come promptly to the point, if for no other reason than to be able to say promptly, "We are not in the market for anything today." Many businessmen will say just that. Some who can be induced to buy will say it to keep their sales resistance honed up.

**Head Off Rejection by Awakening Interest.**—The salesman must realize that once the prospect has taken a stand, he will support that stand rather stubbornly; hence something must be injected into the conversation to prevent it. A question about the line the prospect is now carrying, an allusion to special phases of a sales campaign, special prices, or special terms should so catch and hold attention as to keep back pointblank rejection. Once around the danger point, stimulate the buyer to ask questions about your products, particularly about their strongest talking points. If in spite of your efforts he hits on one of the weaker points of your wares, be perfectly frank in your answer. Nothing is accomplished with hard-headed businessmen by trying to bolster a weak point with specious arguments. Admit the weakness and show greater points of strength elsewhere in your product or, better still, mention plans underway to strengthen the weak points. The prospect will respect your honesty as well as your sound sense. He knows that there are few products on any market free from all defects.

**Convert Interest into Desire.**—No definite point in the sales talk can be indicated for the shift from interest to desire. The process is a continuous one, and the psychological phases converge into each other according to the exigencies of the case in hand. For instance, the salesman may not have been able to steer around initial rejection. Even so, he should not give up too easily. Many men have been sold after an initial rejection. What others have done, you or I can do if we go at it right. You must recapture attention and interest. For this purpose knowledge of your line, a bit of foreknowledge of your prospect, or, wanting that, such knowledge as you may glean from a hurried inventory of his personality and surroundings, may serve. Always, where

possible, choose a cue that you can link with your wares. Suppose you are selling Diesel tractors. You know of their rugged strength, and your prospect probably knows of it, but does he know of one of the latest uses of tractors, the clearing of areas for power sites? Tell him of their use in pulling trees out of root or, with the new power-blade attachment, shearing them off almost as a harvester cuts corn. Even the most prosaic businessman has some powers of imagination, and this account of the new uses of a great machine should appeal to him.

Once interest is re-established, desire for possession may be suggested by actual demonstration of machines, showing models of the entire machine in miniature, or of important working parts. Samples of other products are also effective. Anything attractive to touch and observation is effective in creating desire for ownership. Lacking models and samples, the salesman must rely on his ability to picture the goods in the most attractive light. Data from factory inspection and tests, evidences of durability and serviceability orally presented with enough statistical material to support argument without tiring the listener, should prove effective in creating desire for ownership.

**Mold Desire into Decision.**—The first step in getting decision from desire for possession is getting the buyer into a mood to decide. If he is a smoker, he can usually be most easily led into such a mood with a good cigar in his mouth. It is the business of the salesman to get the cigar there as adroitly as possible. When the buyer is a non-smoker, the mood must be induced in some other way. Show him, as you would the smoker, the wide margin of profit between the cost and the selling price of your product. Then show the opportunity for rapid turnover from repeat orders due to good wares advertising themselves. Despite the tendency of many manufacturers to flood the markets with goods that soon wear out or otherwise lose their usefulness, there is a profit in the manufacture and sale of goods that will render long and effective service. Show the prospect how by handling such a product he can keep widening and extending the scope of his sales, and he will see the advantage of buying. Make him see

this clearly enough to overcome all objections, and he will come to a decision.

**Induce the Prospect to Commit Himself.**—At the point of decision, if there is a choice of models, brands, or types of goods being sold, the salesman may clinch the prospect's choice by asking which of these he prefers. If there are no models or types, he may ask how much of the goods the buyer could handle. The buyer must be brought to this actual point of decision even at the risk of his replying that he has as yet made no choice or decision. In that event the salesman must take another tack and begin working up conviction again.

**Induce Action Promptly after Decision.**—In case the prospect does finally commit himself, little time should be lost in securing his signature on the dotted line. Here there must be promptness without evidence of haste. While the salesman is congratulating the buyer on his decision and assuring him that he will have no cause to regret it, he should be writing in the order. This done, he should lay the blank before the buyer or hand it to him, with the pen or pencil, with a simple gesture of serving his convenience. It is easier for most men to sign under those conditions than to refuse to do so.

**Do Not Leave in Haste.**—If a buyer has misgivings after signing an order or sales contract, the salesman's hasty departure is sure to heighten those misgivings. Time should be taken to thank the buyer for his order and to assure him that he will have no cause to regret it. In case he shows any tendency to regret his action, the salesman should name other buyers who have handled similar orders most satisfactorily. Then, expressing the hope that buyer and seller may have many more opportunities for mutually profitable dealings, the salesman may take his departure with reasonable assurance of a satisfied customer.

#### OUTLINE FOR CONVENIENT REFERENCE

##### I. *To Generate Self-confidence for the Sales Talk*

###### A. Look to your health

1. Regular attention to:
  - a. Teeth

- b. Eyes
  - c. Diet
  - d. Exercise
  - e. Recreation
  - f. Sleep
  - g. Comfort in travel
  - h. Comfort in walking
  - i. Thinking health
- B. Feel happy about the whole thing
- 1. Think of pleasant things
    - a. A fine day
    - b. Kindly, cheerful people
    - c. Responsive buyers
    - d. Good business
    - e. Happy, interesting experiences

*II. To Inspire Confidence in the Buyer*

- A. Look to your personal appearance
- 1. Attractive physical appearance
    - a. Clothes of quiet pattern and color, business cut and tailoring
      - (1) Regularly cleaned and pressed
    - b. Hat and shoes to match
    - c. Face and hands fit
      - (1) Clean shave
      - (2) Skin free from oiliness or dryness
      - (3) Hands clean
        - (a) Nails cleaned and polished
- B. Give attention to speech
- 1. Cultivate a good voice
    - a. Pleasing tone
    - b. Modulations of tone
    - c. Variations of pitch
  - 2. Cultivate clearness of speech
    - a. Correct articulation
    - b. Correct pronunciation
    - c. Correct phraseology
    - d. Directness
    - e. Correct grammar
- C. Develop poise
- 1. Feel at ease
    - a. Breathe deeply

- b. Have nothing to apologize for
  - c. Feel frank and straightforward
  - d. Take stock of personal attributes
  - e. Realize that the buyer is human
  - f. Put the cards on the table
- D. Have confidence in your wares
- 1. Know the business
    - a. The firm personnel
    - b. The raw materials
    - c. The processes of manufacture
    - d. Grading and testing
    - e. Volume of sales
    - f. Profits to buyers
    - g. Service to consumers
    - h. Expansion of trade
- E. Know human nature
- 1. Know types of buyers
    - a. The grouch
      - (1) Be quietly pleasing
      - (2) Take no offense
      - (3) Ignore "crust" and get down to business
    - b. The endless talker
      - (1) Let buyer talk, but direct conversation
      - (2) Inject sales talk during buyer's breathing spells
      - (3) Hold to the sale
    - c. The indecisive buyer
      - (1) Find cause of indecision and remove it if possible
      - (2) Lead to decision by convincing argument
      - (3) Keep up movement in sales talk to prevent change of mind
    - d. The buyer of slow reactions
      - (1) Do not rush
      - (2) Be patient to explain details
      - (3) Aid the buyer by helpful questions and suggestions
    - e. The indifferent buyer
      - (1) See if indifference is real or affected
      - (2) Be interesting and stimulating in talk
      - (3) Watch the buyer's eyes for evidence of awakening interest
      - (4) Get samples or models into his hands if possible
    - f. The distrustful buyer
      - (1) Be entirely aboveboard

- (2) Allay suspicion with simplicity and directness of manner
- (3) Show that your firm is in business to stay and wants permanent business rather than single sales

### III. *The Sales Talk Proper*

#### A. Arouse interest

1. By displays of goods
2. By description of goods
  - a. Basic values
    - (1) Durability
    - (2) Serviceability
  - b. Improved quality
  - c. Salability

#### B. Create desire

1. Put goods or samples into buyer's hands
  - a. Have him feel texture and weight
  - b. Call attention to finish or luster
  - c. Call attention to factory testing
2. Show opportunity for profit
  - a. Selling price over cost
  - b. Quick turnover due to goods selling themselves

#### C. Stimulate decision

1. Show advantage of terms
2. Show what other buyers have done
3. Explain your firm's method of advertising and co-operating with the buyer
4. Ask choice between patterns, models, etc.

#### D. Prompt action

1. Have order blanks filled out by the time the talk is ended
2. Assume that the sale is made
3. Extend blank and pen to the buyer with a simple gesture of assistance
4. Be casual; avoid nervousness or haste

#### E. Do not hurry away

1. Reassure the buyer
  - a. Congratulate him to offset reaction
  - b. Express wish for many more mutually profitable sales
2. Thank the buyer and depart leisurely

## WORDS OFTEN CONFUSED BECAUSE OF RESEMBLANCE IN SOUND OR SENSE

*Affect, effect.*

1. What is the \_\_\_\_\_ of exposure to light?
2. In hysteria the \_\_\_\_\_ is sometimes disassociated from the original idea.

*Afflict, inflict.*

1. Lazarus was \_\_\_\_\_ (ed) with sores.
2. The law \_\_\_\_\_ (s) punishment upon criminals.

*Aggravate, irritate.*

1. Please do not \_\_\_\_\_ me.
2. Exposure to cold \_\_\_\_\_ (ed) his ailment.

## VOCABULARY BUILDING

Look up the meaning and pronunciation of the following words. Use each word orally as often as possible until you have mastered it.

abscond	immutable	quintessence
benign	jeopardy	rancor
capitulate	knavery	satellite
deference	licentious	tawdry
eleemosynary	marital	Utopian
fallacy	naive	vacillate
gerrymander	occult	waive
hallucination	panacea	zest

In the list below indicate the correct synonym by writing the number of the word in the space at the right.

An *austere* man. (1) timid (2) alert (3) serious  
 (4) stern \_\_\_\_\_

Such *avidity!* (1) earnestness (2) greed (3) anxiety  
 (4) zeal \_\_\_\_\_

A *biased* judge. (1) stern (2) harsh (3) prejudiced  
 (4) ignorant \_\_\_\_\_

“*Bleak House.*” (1) dilapidated (2) desolate (3)  
 abandoned (4) shabby \_\_\_\_\_

*Bombastic* speech. (1) loud (2) satirical (3) pom-  
 pous (4) noisy \_\_\_\_\_

*Calloused hands.* (1) open (2) hardened (3) soiled  
(4) relaxed \_\_\_\_\_

*Capricious child.* (1) capable (2) changeable (3)  
whimsical (4) spoiled \_\_\_\_\_

*Clandestine acts.* (1) quiet (2) secret (3) dishonest  
(4) dangerous \_\_\_\_\_

#### A WORD WITH THE INSTRUCTOR

##### EXERCISES FOR SALES TALKS

For the following exercises the students should be paired into groups as seller and buyer. The two men paired should select one of the objects listed below to be sold, or select their own article so long as it is something to sell.

If feasible, some place in the room, preferably in the space in front of the class, should be fitted up to look like a business office. A desk, a couple of chairs, a typewriter, and a filing case or two will give the desired touch of realism. The buyer should be seated in his office, and the salesman should come in from without as in real life. A little time should be given each pair before beginning the sales talk. This plan is necessary so that the seller may shape his talk and the buyer his response. If these exercises are to prove effective, the seller must really try to sell, and the buyer must make it rather difficult for him to do so.

Sell any of the products listed.

1. A New Line of Textiles

Cotton fabrics

Woolen fabrics

Silk fabrics

Rayon fabrics

2. Leather Goods

Shoes

Harness

Belting

3. Office Equipment and Supplies

Accounting system

Filing system

Typewriters

Adding machines

Stationery

4. Electrical Equipment
  - Refrigerators
  - Washing machines
  - Stoves
  - Vacuum cleaners
5. Automobiles
  - Passenger cars
  - Trucks
  - Accessories
6. Farm Machinery
  - Tractors
  - Plows
  - Planters
  - Cultivators
  - Harvesters
  - Shredders
  - Milling machinery
7. Class and Lecture Room Equipment
  - Desks
  - Chairs
  - Sound systems:
    - Recording machines
    - Microphones
    - Amplifiers
8. Real Estate
  - Land
  - Houses and lots
9. Live Stock
  - Breeding animals:
    - Cows
    - Horses
    - Sheep
    - Hogs
10. Services
  - Employment:
    - Clerk
    - Salesman
    - Bookkeeper
    - Stenographer
    - Filing clerk
    - Factory worker
    - Farm machinery operator

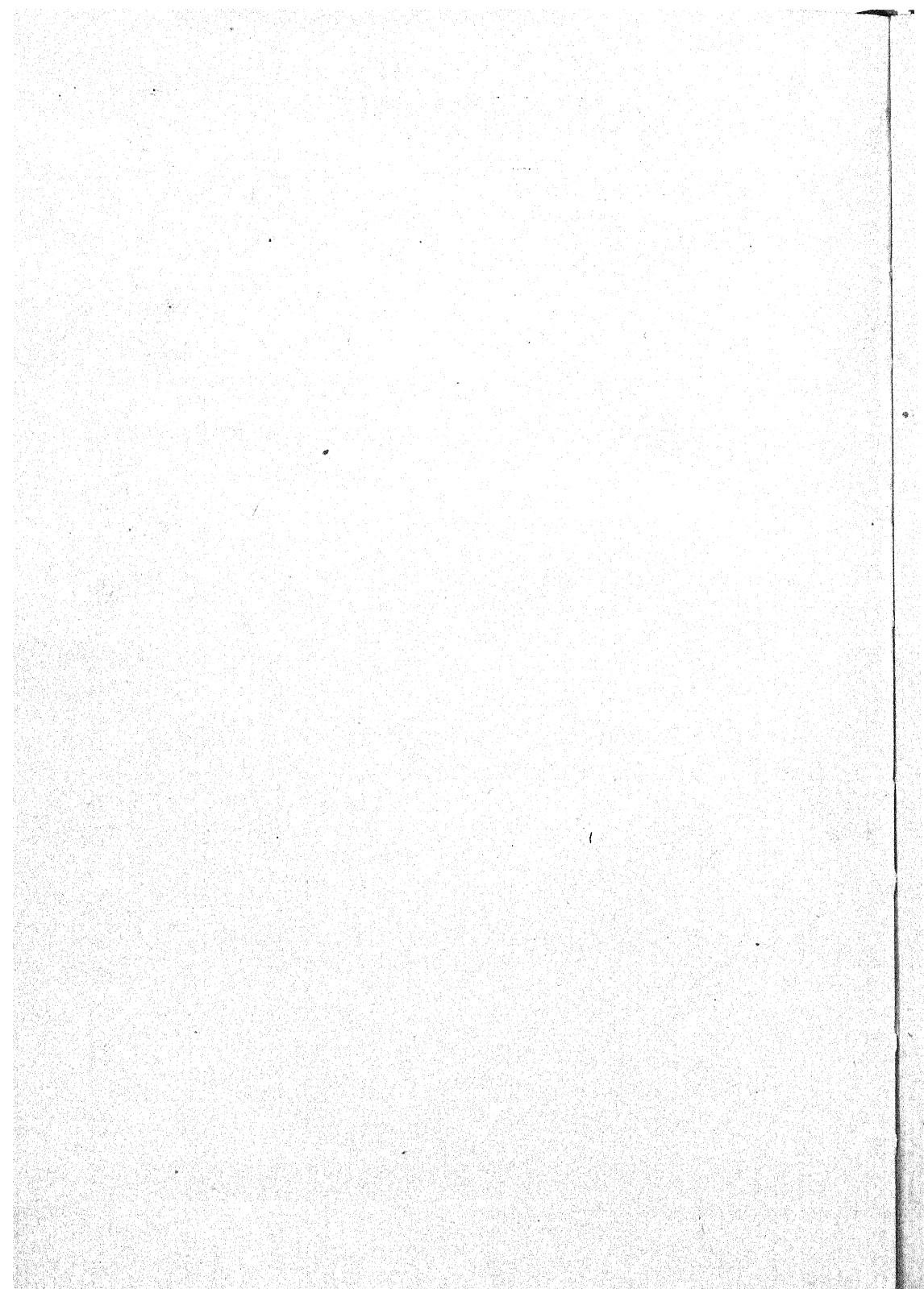
Animal husbandryman  
Real-estate agent

11. Sporting goods

Baseball  
Football  
Basketball  
Hockey

12. Outing Equipment

Tent  
Camp kit  
Canoe  
Outboard motor  
Fishing tackle



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